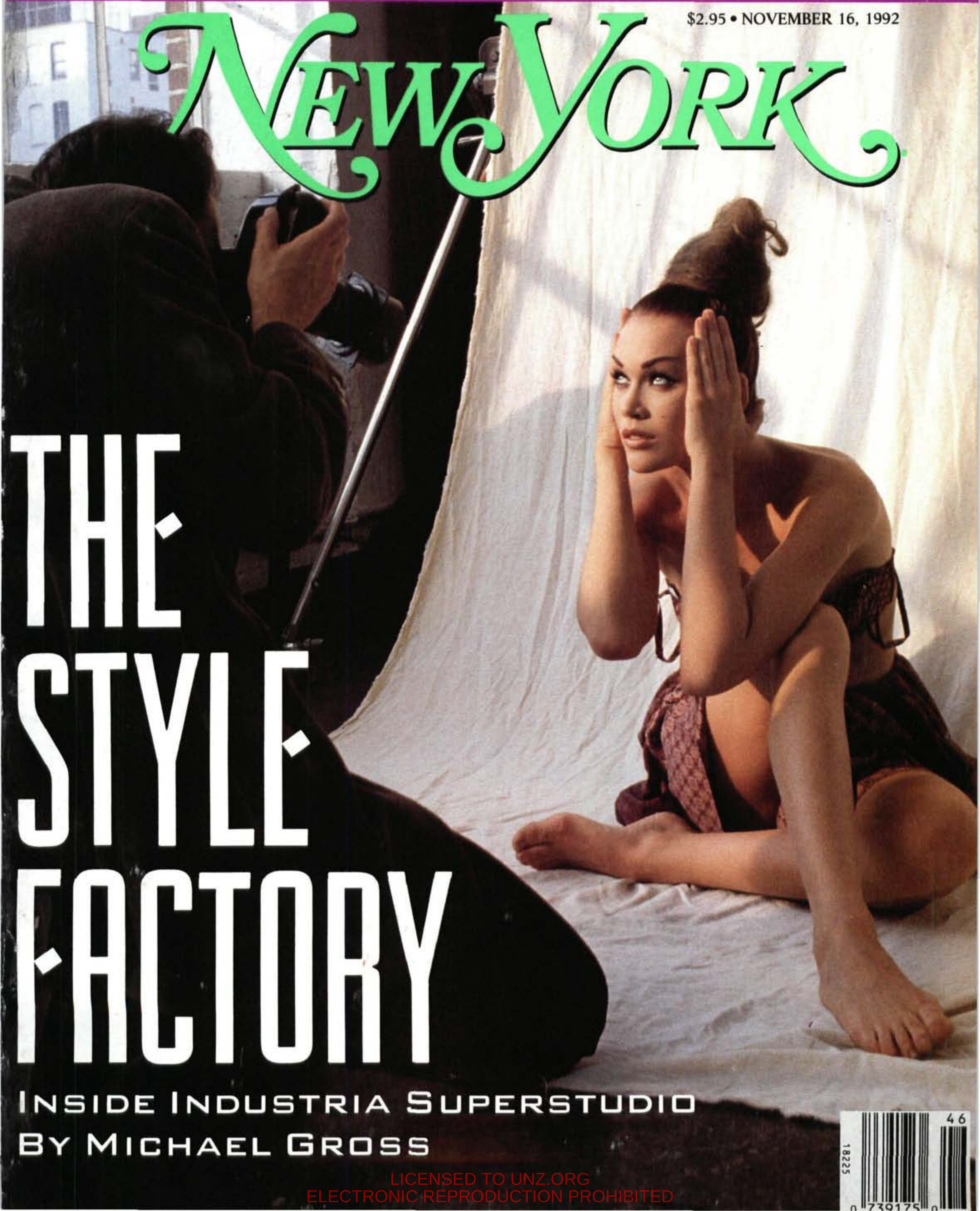
NOW WHAT?
ohn Taylor on What to Expect
rom the Brand New Age of Bill

CLOSE ENCOUNTERS
Melinda Blau on How to Protect
Your Child From Sexual Abuse

HOT TYPE
Jeannette Walls Begins a New
Column Deep Inside the Media

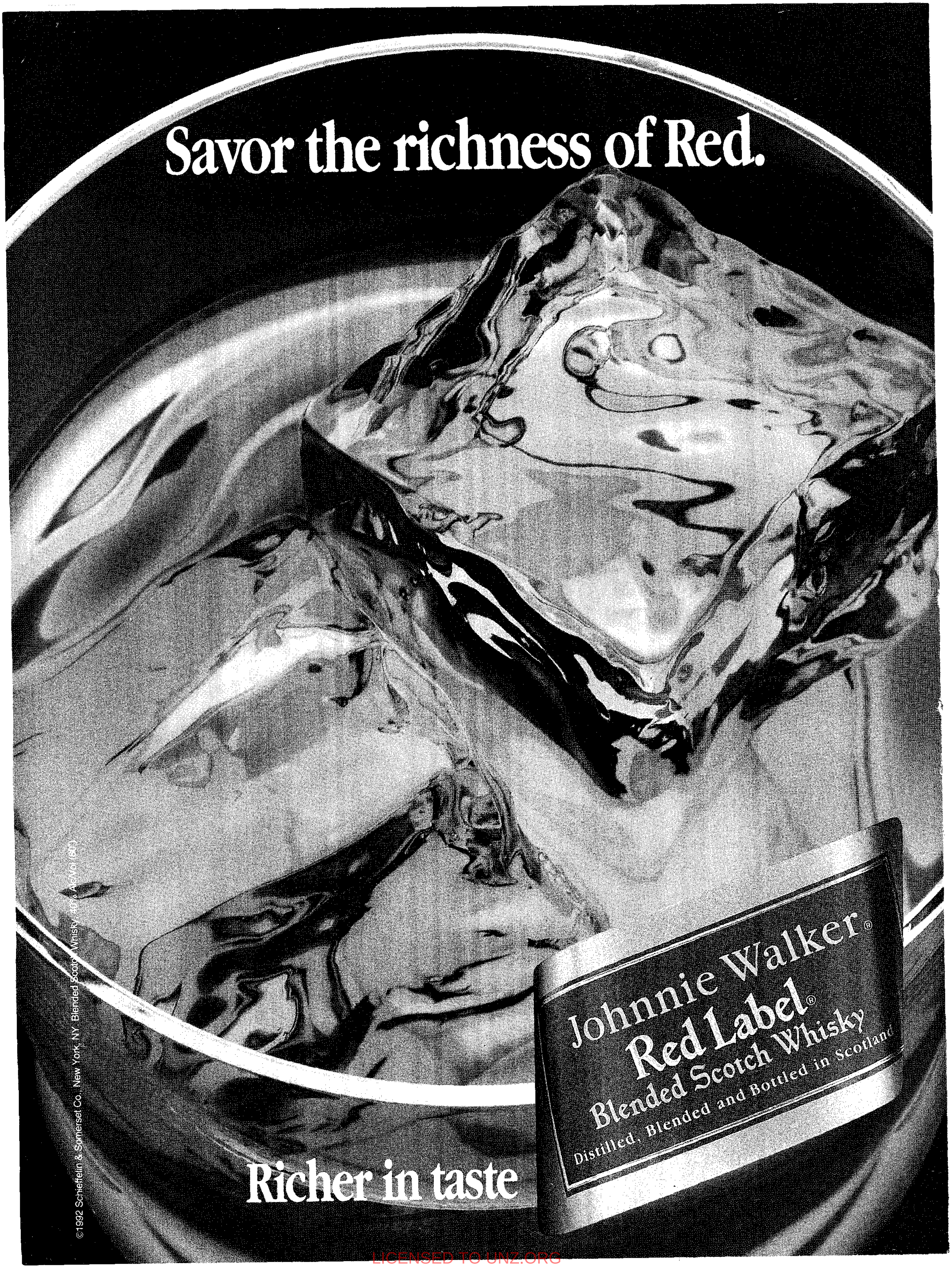
$2.95 • NOVEMBER 16, 1992

NEW YORK

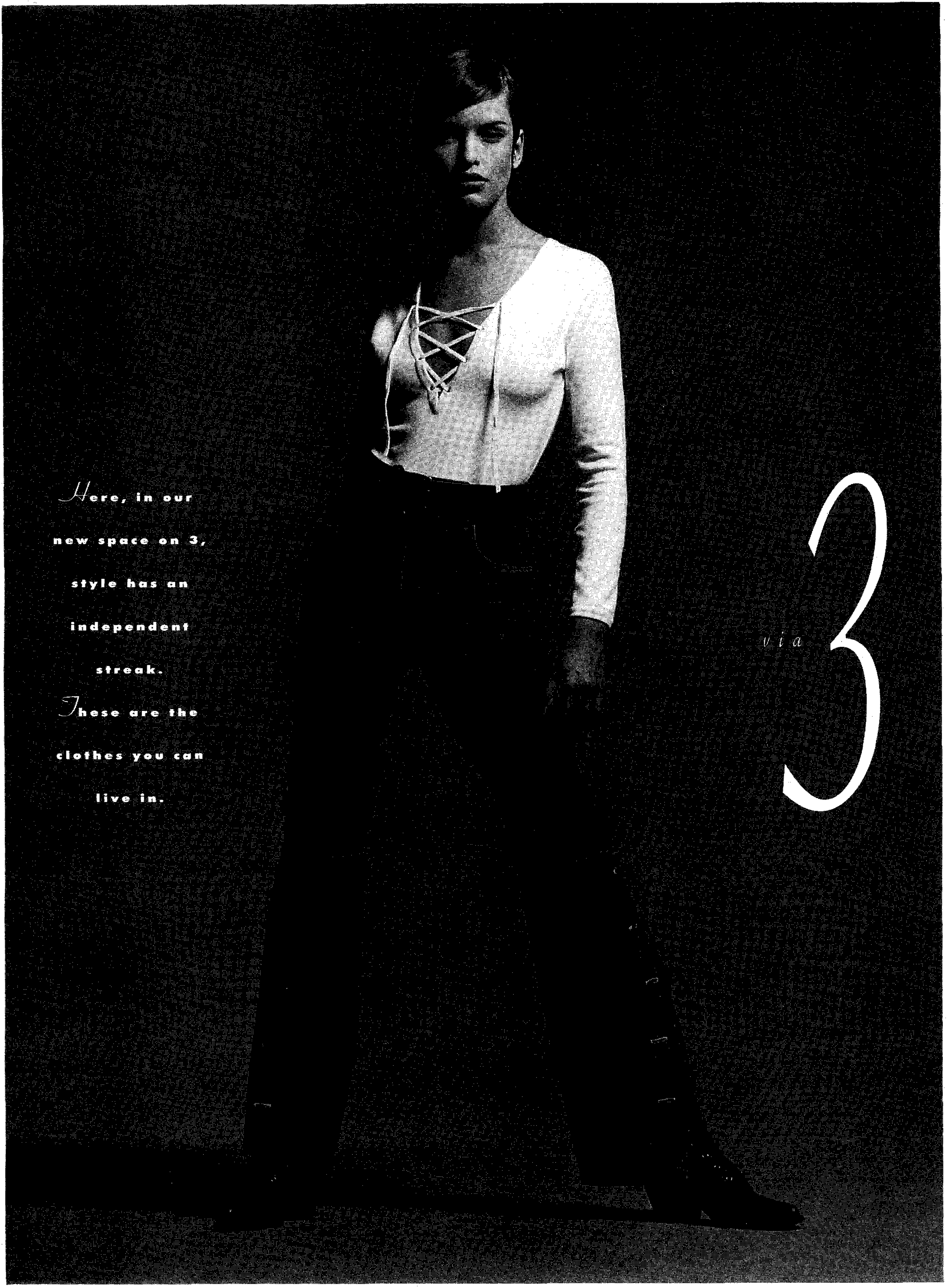


THE STYLE FACTORY

INSIDE INDUSTRIA SUPERSTUDIO
BY MICHAEL GROSS

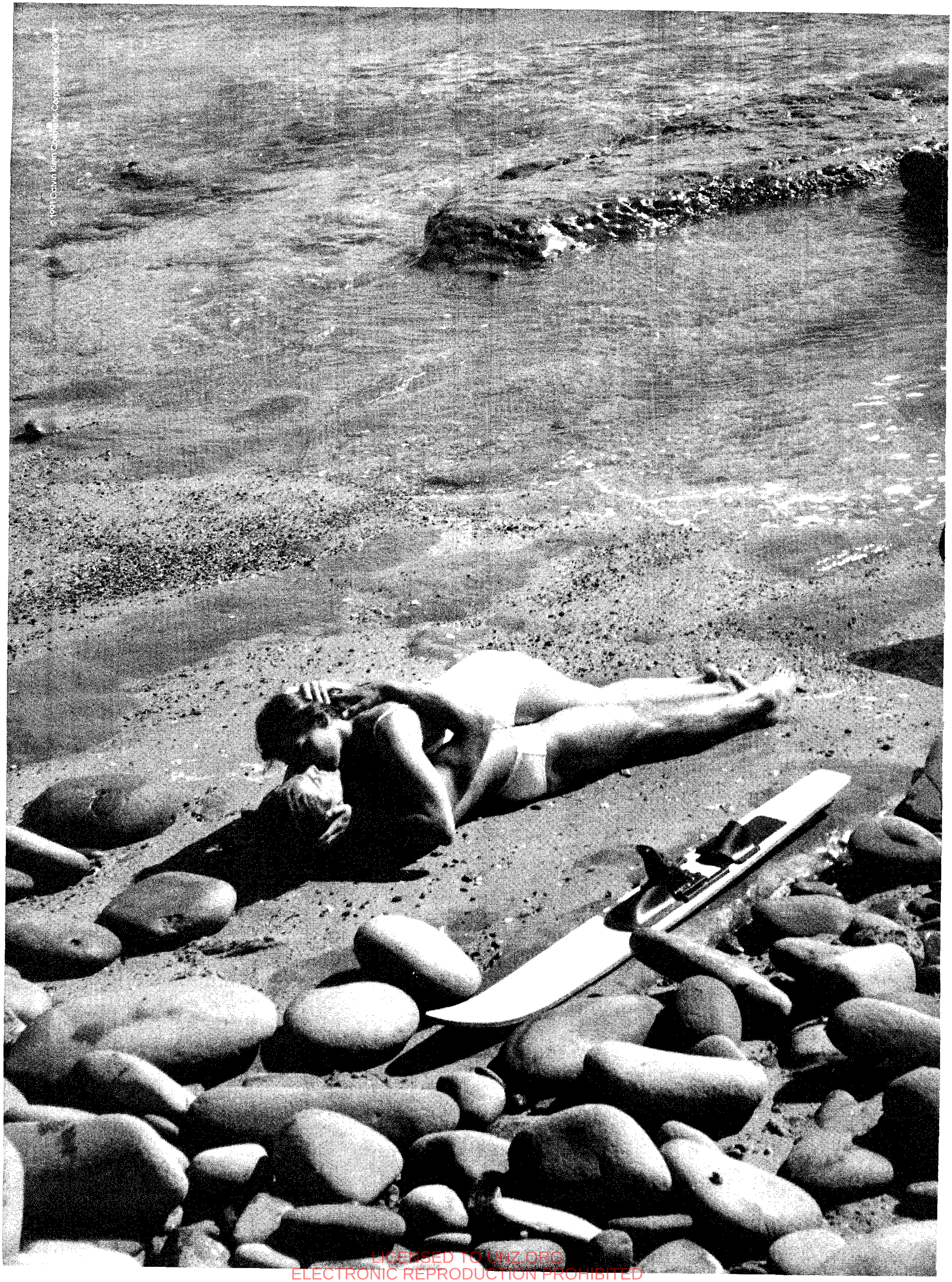

Savor the richness of Red.
Johnnie Walker®
Red Label®
Blended Scotch Whisky
Distilled, Blended and Bottled in Scotland
Richer in taste

©1992 Schieffelin & Somerset Co., New York, NY. Blended Scotch Whisky 40% Alc/Vol (80°)


Here, in our
new space on 3,
style has an
independent
streak.
These are the
clothes you can
live in.
via 3

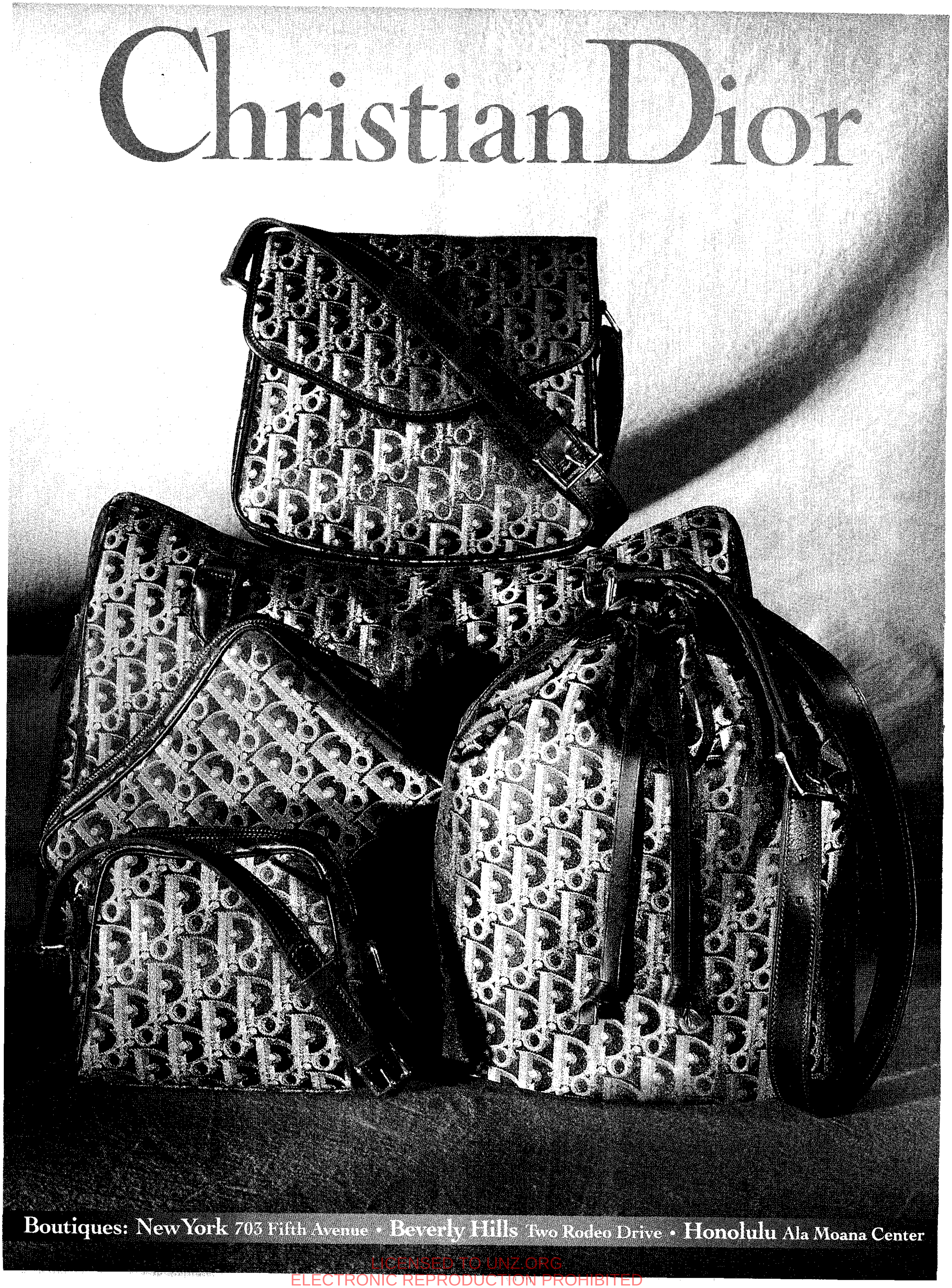
Perry Ellis Portfolio by Marc Jacobs. *The modern version of jeans-and-a-t-shirt: white cotton lace-up bodysuit, s,m,l. 130.00; and button-leg blue denim jeans, 4 to 14. 98.00. In Perry Ellis Portfolio on the new Via 3, New York, 212-705-3498. For shopping assistance, call At Your Service, 212-705-3135 or Hope's Corner, 212-705-3375.*

bloomingdale's



© 1991 Calvin Klein Cosmetics Corporation

ESCAPE
Calvin Klein
PERFUME



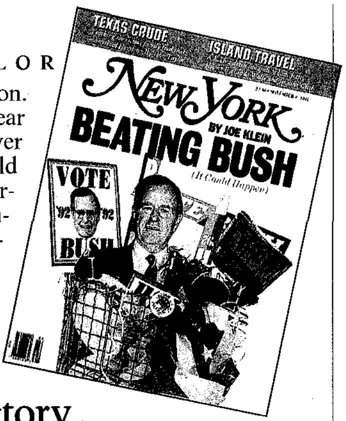
Christian Dior

Boutiques: **New York** 703 Fifth Avenue • **Beverly Hills** Two Rodeo Drive • **Honolulu** Ala Moana Center

CONTENTS

40 What Now?

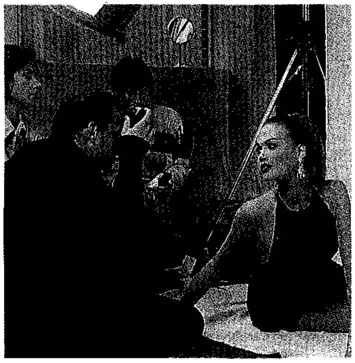
BY JOHN TAYLOR



As *New York* goes, so goes the nation. On November 4, 1991, about a year before it was fashionable, our cover predicted: "Beating Bush (It Could Happen)." Joe Klein's article, perhaps the first of its kind in the national media, was remarkably prescient. But has the Clinton/Gore landslide raised unreasonable expectations? No. The citizenry, John Taylor reports, seems realistic—and so does Clinton.

46 The Style Factory

BY MICHAEL GROSS



Once it repaired cars. Now it remakes humans. Down by the Hudson, in an old garage, sits Industria Superstudio. (Don't drop by.) It's a photo set, a party palace, a place to be seen. It's a laboratory of glitz, a fashion mirage. Axl Rose, Audrey Hepburn, and Bon Jovi have been photographed there. And Madonna's always nearby! Says the founder, Fabrizio Ferri, "We don't want to be fabulous." Honest.

54 Close Encounters

BY MELINDA BLAU

Who would molest a child? Look around you. Friendly faces, people you know. Many are never caught. "I simply choose not to believe sexual abuse can be that common," a parent says. But it's a national disaster—more pervasive than AIDS. It thrives on shame, fear, denial. In this report, you'll learn how to protect your child. Here's what to look for—the signs of abuse. (By the way: Children rarely lie about it.) Plus, some frank talk on sex education.

64 Design: Shop at Home

BY MARILYN BETHANY

As Burt Bacharach and Hal David put it, a chair is not a house, and a house is not a home, if you're not there. Sarah Latham-Kearns couldn't agree more. Her home-shopping network.

DEPARTMENTS

20 HOT TYPE

By Jeannette Walls

"Styles of the Times" riles up the *Times.*

24 THE BIG PICTURE

By William Goldman

In Hollywood, it looks to be a merry Christmas indeed.

30 THE BOTTOM LINE

By Christopher Byron

Clinton won at the polls, but winning Wall Street may be tougher.

32 ON MADISON AVENUE

By Bernice Kanner

Learn the tricks of corporate trading.

70 THE INSATIABLE CRITIC

By Gael Greene

Italian seafood thrills uptown; a new chef rides a SoHo range.

101 THE UNDERGROUND GOURMET

By Fran Schumer

Creole doings way down yonder on lower Broadway.

THE ARTS

72 MOVIES

By David Denby

Bram Stoker's Dracula goes down for the count.

76 BOOKS

By Rhoda Koenig

Nigel Hamilton's new life of JFK is tough but generally fair.

90 ART

By Kay Larson

Back to the future with Robert Rauschenberg. The nature of things in SoHo.

92 DANCE

By Tobi Tobias

Vintage Taylor stuns; *Oz* doesn't. De Keersmaeker's old rage.

94 TELEVISION

By John Leonard

La Toya, Marlon, Tito, Jermaine—and Joseph Conrad.

96 THEATER

By John Simon

Yet another *Show-Off;* nothing comes of *Nothing.*

99 MUSIC

By Peter G. Davis

McTeague in Chicago: a greed apart.

MISCELLANY

Letters 12
Intelligencer, *by Jeannette Walls* 17
Fast Track 34
Hot Line 38
Best Bets 68
Sales & Bargains 102
***Cue* Listings** 104
***New York* Competition,** *by Mary Ann Madden* 148
London *Times* Crossword 150
***Cue* Crossword,** *by Maura B. Jacobson* 150
Classified 138

Cover: *Photograph of 'Glamour' beauty shoot by Ted Hardin. Model: Kristina Kumlin for Elite Model Management. Makeup: Susan McCarthy/Visages. Hair: Mara for Pierre Michel. Stylist: Helen Roberts. 'Glamour' beauty editor: Joan Varzilay. 'Glamour' beauty photographer: Douglas Keeve.*

NOVEMBER 16, 1992—VOL. 25, NO. 45. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. **Copyright © 1992 by K-III Magazine Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212- 880-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $39.98. **For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.**

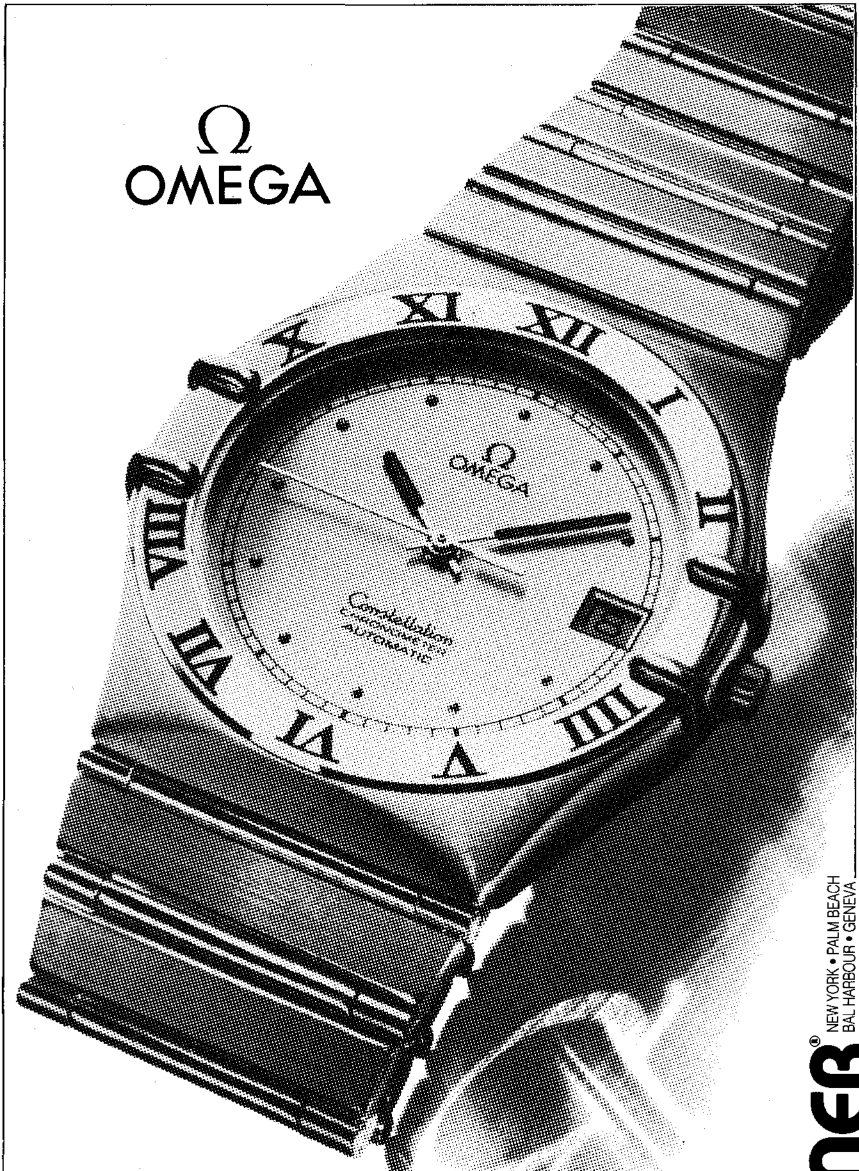
Photographs: center left, Ted Hardin; right, Ralph Nelson/Columbia Pictures. Painting by Max Ginsburg.

TOURNEAU
The Extraordinary Collection
The Best of Tourneau
Sale

Shop At Home...

Call for your complimentary catalogues featuring all the latest styles (many not available anywhere else), the famous names you know, in all the price ranges you want most, plus details about Tourneau's new 24 month interest free Club Plan. **1-800-348-3332**

Ω OMEGA



CONSTELLATION
With automatic movement,
Swiss made.

Omega watches are available in stainless steel, stainless steel and gold, 14K gold, and 18K gold from $595 to $13,500.

Watch enlarged to show detail.

TOURNEAU CORNER® NEW YORK • PALM BEACH
BAL HARBOUR • GENEVA

NEW YORK ☐ **M**ADISON AVENUE & 52ND ST. ☐ **M**ADISON AVE. & 59TH ST. ☐ **S**EVENTH AVE & 34TH ST.
FLORIDA ☐ **P**ALM BEACH, WORTH AVE. ☐ **B**AL HARBOUR, BAL HARBOUR SHOPS
CORPORATE GIFT DIVISION 1-800-424-3113 **S**HOP AT HOME: **(212)758-6234 / 1-800-348-3332**

NEW YORK

Editor and President
Edward Kosner

Managing Editor
Peter Herbst

Design Director
Robert Best

Assistant Managing Editors
Tony Fuller, Deborah Harkins
Photography Director
Jordan Schaps
Senior Editors
Bernice Kanner, Quita McMath, Tom Prince
Joyce Rubin (Copy), Richard David Story
Contributing Editors
Martha Baker, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Peter Blauner, David Blum
Christopher Byron, Barbara Costikyan, Michael Daly
Peter G. Davis, Andrew Decker, David Denby, Edwin Diamond
Gael Greene, Michael Gross, Pete Hamill, Peter Hellman
Phoebe Hoban, Maura B. Jacobson, Jeanie Kasindorf
Rhoda Koenig, Kay Larson, John Leonard
Mary Ann Madden, Patricia Morrisroe
Nicholas Pileggi, Corky Pollan, Eric Pooley
Tony Schwartz, John Simon, Dinitia Smith, Michael Stone
Janice Hopkins Tanne, John Taylor, Tobi Tobias
Jeannette Walls, Lally Weymouth, Carter Wiseman, Linda Wolfe
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Gillian Duffy, Bob Ickes, Melissa Morgan**
Edith Newhall, Robin Raisfeld, Christopher Smith
Assistant Editors: **Elizabeth Allen, Stephen Dubner**
Phoebe Eaton, Claire Perrault
Assistant to the Editor: **Fran Kessler**
Editorial Assistants
Joanne Chen, Eileen Clarke, Jan Gelman
Kate O'Hara, Robert Patronite
Whitney Scott, Norman Vanamee, Alex Williams

Art Director
Syndi C. Becker
Art Production Manager: **Eugene Tooman**
Associate Art Directors: **Kathryn Del Vecchio, Flamur Tonuzi**
Assistant Art Production Manager: **Barbaralynn Altorfer**
Art Department Manager: **Leah Weston**
Art Staff: **Steven Davis**

Picture Editor
Susan Vermazen
Associate Picture Editor: **Margery Goldberg**
Picture Assistant: **Suzanne Cheruk**

Operations Director
David White
Assistant Operations Director: **Matthew McCann Fenton**
Operations Assistant: **Martha E. Bula Torres**

Publisher
Richard Kinsler

Advertising Director
Beth Fuchs Brenner
Business Director: **Betsy Cronen**
Advertising Manager: **Alan Katz**
Director, Special Sections and International Travel: **Jacqueline Johnson**
Beverage Advertising Manager: **Judith R. Fields**
Sales Representatives
Denise Fierro, Laura Henschel, Mitchell Kreuch, Mary K. McCarty
Alison Pollard, Tina Gitlin Price, Jill Seelig, Sarah Vaden, Hilary Van Kleeck
Staff: **Karen Botte, Amanda Brokaw, Lillian Ciulla, Lisa Cohen**
Patricia Considine, Sasha Harvey, Melinda Stege, Nina Tiger
Advertising Coordinators: **Eleanor Huang, Sharon Y. Quinn**
Chicago Manager: **Jerry Brennan, 312-222-5600**
Detroit Manager: **Liz Holowaty, 313-353-2537**
California: **SD Media, 310-551-1067**
Atlanta and Florida: **Quenzer Stites, 404-491-1419**
Texas: **Tierney & Company, Inc., 214-960-2883**
France: **Marilyn Winters** Canada: **Chris Brown**
Italy: **Carla Villa** Mexico: **Towmar** Hong Kong: **Pamela Choy**

Marketing Director
Beverly Hood Allen
Promotion Art Director: **Laurie Berger**
Director, Special Advertising Sections: **Allan Horing**
Promotion Manager: **Gerry Napoli**
Merchandising Manager: **Patty Nasey**
Associate Merchandising Manager: **Kimberly Styler**
Special Projects Manager: **John Kempa**
Senior Designer: **Brenda Lee**
Promotion Coordinator: **Amy Asch**

Research Director
Eileen Ronan
Senior Research Analyst: **Karen Norberg**
Research Assistant: **LuAnn O'Rourke**

Production Director
David Byars
Production Manager: **Carl E. Ward Jr.**
Associate Production Manager: **Ann Kennedy**
Staff: **Walston C. Bobb-Semple Jr., Frances Carver**

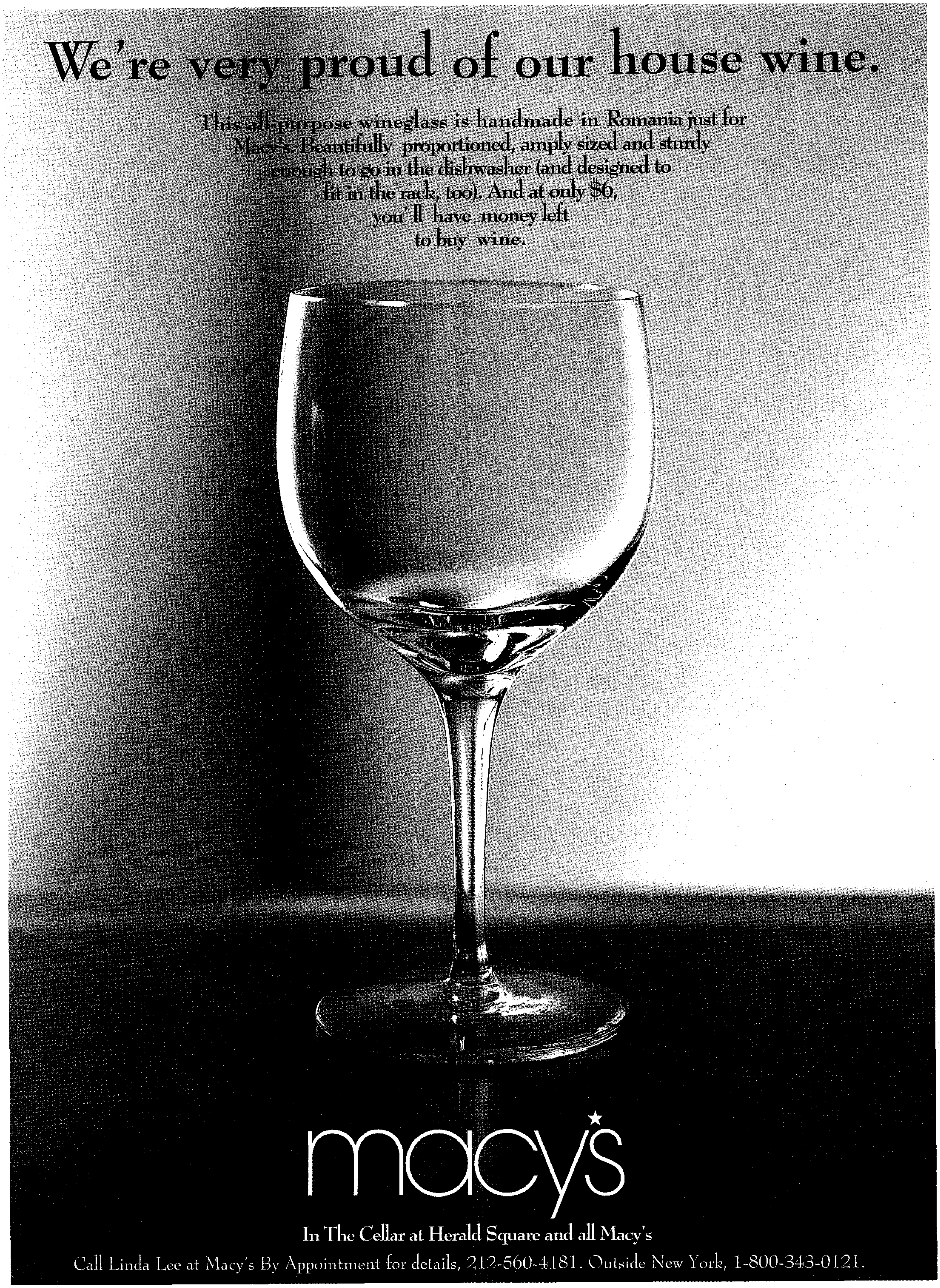
Group Classified Director
Martha Sturgeon
Department Manager: **Teresa Taylor**
Sales and Marketing Manager: **John Miceli**
Production Manager: **Manuel Gomes**
Sales Representatives: **Iris Agar, Mark Bristow, Kendra Callahan**
Michelle Miller, Christina Post, Wendy Pusey, Denise Sisto
Staff: **Theresa Bunce, Denise Fowler, Greta Turken, Gaye Whyte**

Circulation Director: **Craig Reynolds**
Associate Circulation Director, Marketing: **Amy V. Lem**
Associate Circulation Director, Planning: **Charles Lung**
Managers: **Iris S. Blumenthal, John L. Brown, Barbara E. Wilck**
Special Projects: **Melissa A. Grossman**

Controller: **Mark Schulman**
Assistant Controller: **Carmine Tiero**
Accountants: **Patricia Hsu, Sandra Rabeno, Jeffrey Wallace, CPA**
A.P. Supervisor: **Antoinette Brody**
Collections Manager: **Patricia Adiletta**
Financial Services Coordinator: **Deborah L. Toney**
Staff: **Barbara Broughman, Blanca Coronado**
Lori Dictrow, Patricia Smith

Office Services Manager: **Mary Ann McCarthy**
Benefits Coordinator: **Mary O'Connor**
Information Services Manager: **Valerie Taylor**
Staff: **Paul Abrams, Venus Brown, Esther Gillyard**
Priscilla Hood, John Mabra, Rodney Madden, Joseph Markfelder
George Pogue, Erik Rodriguez, Virginia Spraggins

K-III Magazines
Chairman: **William F. Reilly** President: **Harry A. McQuillen** Vice-Chairman: **Charles G. McCurdy** Vice-Chairman: **Beverly C. Chell** Executive Vice-President: **Richard R. Hawkes** Vice-President, Finance: **Christina B. Wagner** Vice-President: **Curtis A. Thompson** Vice-President: **Douglas P. Miscoll** Vice-President, Circulation: **Brian T. Beckwith** Vice-President, Manufacturing: **Edward J. Egan** Vice-President, Group Sales: **Nan L. Elmore** Vice-President, Information Systems: **Barry Mechanic** Director, Corporate Research: **Kenneth Meltsner**



We're very proud of our house wine.

This all-purpose wineglass is handmade in Romania just for Macy's. Beautifully proportioned, amply sized and sturdy enough to go in the dishwasher (and designed to fit in the rack, too). And at only $6, you'll have money left to buy wine.

macy's

In The Cellar at Herald Square and all Macy's

Call Linda Lee at Macy's By Appointment for details, 212-560-4181. Outside New York, 1-800-343-0121.

• PREVENTION PERFECTED •

**Announcing
the next step in the fight against the
signs of ageing skin.**

NIOSÔME+
Perfected Age Treatment

Prevention is perfected by Lancôme research. Introducing an advanced niosome system that more precisely resembles the skin's natural lipids, to reinforce what young skin does naturally. Renewing the fight every day, against the visible signs of ageing.

Prevention is perfected in a unique patent-pending complex that offers a daily defense against free radicals, a primary cause of tomorrow's lines and wrinkles.

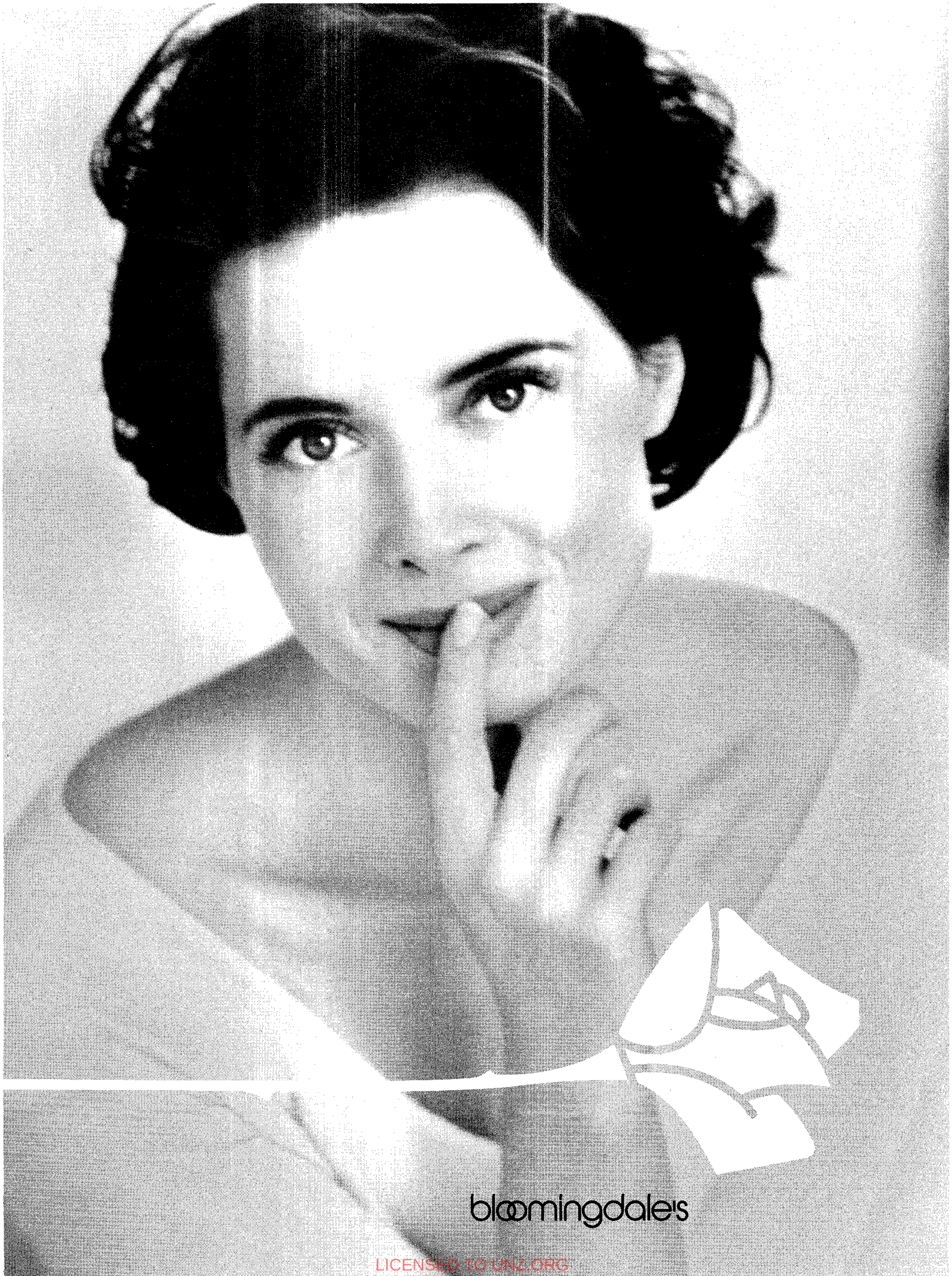
Compatible for all skin types...
compellingly lightweight...perfection the moment you put it on.

**NIOSÔME+ Perfected Age Treatment...
Prevention today, perfection tomorrow.**

LANCÔME
NIOSÔME+
Perfected Age Treatment
LANCÔME
PARIS

LANCÔME
PARIS

ELECTRONIC REPRODUCTION PROHIBITED


bloomingdale's

LETTERS

King and I

I WOULD LIKE TO CLEAR UP A POSSIBLE MISunderstanding in Jeanie Kasindorf's cover story on Larry King ["King Maker," October 26]. In October 1959, as the press agent for Pumpernik's, in search of some gimmick to build breakfast business, I came up with the idea of having this crazy morning disc jockey do an interview show from the restaurant. I persuaded the owners to try it, and after one month they were going to cancel. But thanks to Bobby Darin, who agreed to come on the show because he was a buddy of mine since his "Splish Splash" days, the owners agreed to give it more time.

I became Larry's manager as well as his producer, and with him as the host and me calling the shots, stars like Ella Fitzgerald, Danny Thomas, Don Rickles, and Lenny Bruce were staying up all night to do our 9 A.M. show.

Dave Kruter
David A. Kruter Associates
Melville, N.Y.

Crew Cut

YOU MAY SAY WHAT YOU WILL ABOUT ME, but I cannot accept the unfounded remarks made about the behavior of my crew in a recent "Intelligencer" column ["Christie Brinkley: CNN's Powder Tough?," October 19]. I do not have an "entourage of about ten"; in fact, I do not have an entourage at all. I am blessed with a staff of four hardworking, diligent, ultraconsiderate professionals. They could not have achieved the status they enjoy in the industry by being rude and disrespectful.

Christie Brinkley
Manhattan

The Blue Bar of Happiness?

DAVID GRINSTEAD'S BRIEF TENURE AT THE Algonquin postdates the prime years of the hotel's fame ["Ghosts," October 19]. Let me take this opportunity to introduce you to the true caretaker of the ghosts of the Algonquin. My father, George Sroka, was the night bartender of the Blue Bar from the mid-forties through the mid-eighties. Grinstead is merely repeating stories strikingly similar to those my father told me and Algonquin patrons for nearly 50 years. George Sroka was not just a witness to an era but an integral part of it. He was a friend and confidant of such notable patrons as Laurence Olivier (who told my father to call him Larry) and Thornton Wilder (whom my father eulogized at Circle in the Square, along with others, in 1977). A man, in short, who many patrons would argue was as much of a landmark as the Algonquin itself.

Marie Sroka
Lyndhurst, N.J.

AS THE FIRST PERSONNEL MANAGER HIRED by Caesar Park International and the first personnel manager at the Algonquin, I can say that David Grinstead's article "Ghosts" was right on target. In spite of his association with the Blue Bar, Grinstead wrote an unbiased article that was truthful in its depiction of the remodeling of the Algonquin and all the players.

Tsu Tsu Stanton
Manhattan

Trait Expectations

IN HER REVIEW OF *White on Black: Images of Africa and Blacks in Western Popular Culture* ["Books: Black Humor," August 31], Rhoda Koenig discusses this book's study of how "enormously varied cultures unite in their portrayal of blacks as stupid, brutal, and oversexed." If this problem is examined in neutral terms, the simplest explanation for people from different countries all thinking of blacks as highly sexed, more prone to violence, and less intelligent than themselves is that the blacks they encountered actually had these traits. It is too great a coincidence that Americans in the antebellum South and medieval Arabs had the same psychic needs these beliefs are alleged to serve, and the psychic-need theory fails to explain why other disfavored groups, such as Jews, are not perceived as unintelligent or prone to violence.

Michael Levin
Professor of philosophy
City College
Manhattan

O Gentile Reader

IN REFERENCE TO JOHN J. EGAN JR.'S COMments, which appeared in the October 12 "Letters" column, about working in an "exclusive Jewish country club": Terms like *Gentile, goyim,* and *shiksa* are not derogatory and are usually used merely to distinguish non-Jews from Jews. They are normally used by Jews communicating with one another to accentuate this distinction. As for the term *schmuck* (meaning, literally, "penis" in Yiddish), its definition has been softened through use by Jews and non-Jews to mean someone who is foolish or one who has little common sense. After hearing about all the restrictions on the country-club staff at the time of his employment, I must conclude that Egan is a schmuck for having endured these occupational hardships for five years.

Seymour Becker
Brooklyn

Skeleton Key

"SKELETONS IN THE CLOSET," BY LORRAINE B. Diehl [October 5], was captivating and a joy to read, especially in its treatment of our all too often left-out and forgotten African-American population.

George Lawrence
Wappingers Falls, N.Y.

WE THOROUGHLY ENJOYED LORRAINE B. Diehl's "Skeletons in the Closet," especially as our historical mystery *The Dutchman* (by Maan Meyers, which Doubleday is releasing this November) deals with the diverse settlement of New Amsterdam. One small correction, however: The houses of New Amsterdam were mostly made of wood and were a great fire hazard. The chief exception was the Great Stone (Dutch Reformed) Church in the fort.

Martin and Annette Meyers
Manhattan

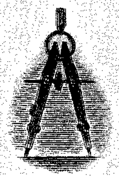
The Grapes of Wrath

"THE FRUITS OF THEIR LABOR" ["FAST Track," by Stephen J. Dubner, October 12] offers a point of view that needs to be addressed. Street vendors undermine businesses and downgrade the appearance of neighborhoods. City agencies have distributed so many licenses that midtown and lower Manhattan are saturated, and the vendors have moved uptown into residential neighborhoods. The Department of Health must hardly be able to monitor this sprawling business sector. How many vendors will admit their earnings to the IRS, with no cash registers to monitor their cash flow and sales tax not being collected? Fines for cartons' piling up are a pittance compared with the monthly rent of a store. Is there no concern for the people who have to live with that mess in front of their homes? Those entrepreneurs who own several stands earn more than enough money to open a store, but why should they give up free rent to acquire overhead? The city is undermining store owners while supporting an underground economy. What does the city get in return? The vendors park their vans at expired meters, sales tax appears to be circumvented, income-tax payments are questionable, and legitimate businesses suffer, thereby reducing their eventual tax payments.

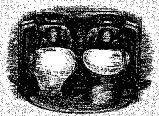
Name withheld
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

GUESS®
U.S.A.
WASHED
JEANS
GEORGES MARCIANO

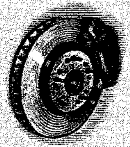


Three years ago when we introduced the LS 400, it was hailed as "nearly perfect." Our engineers took that as a challenge.



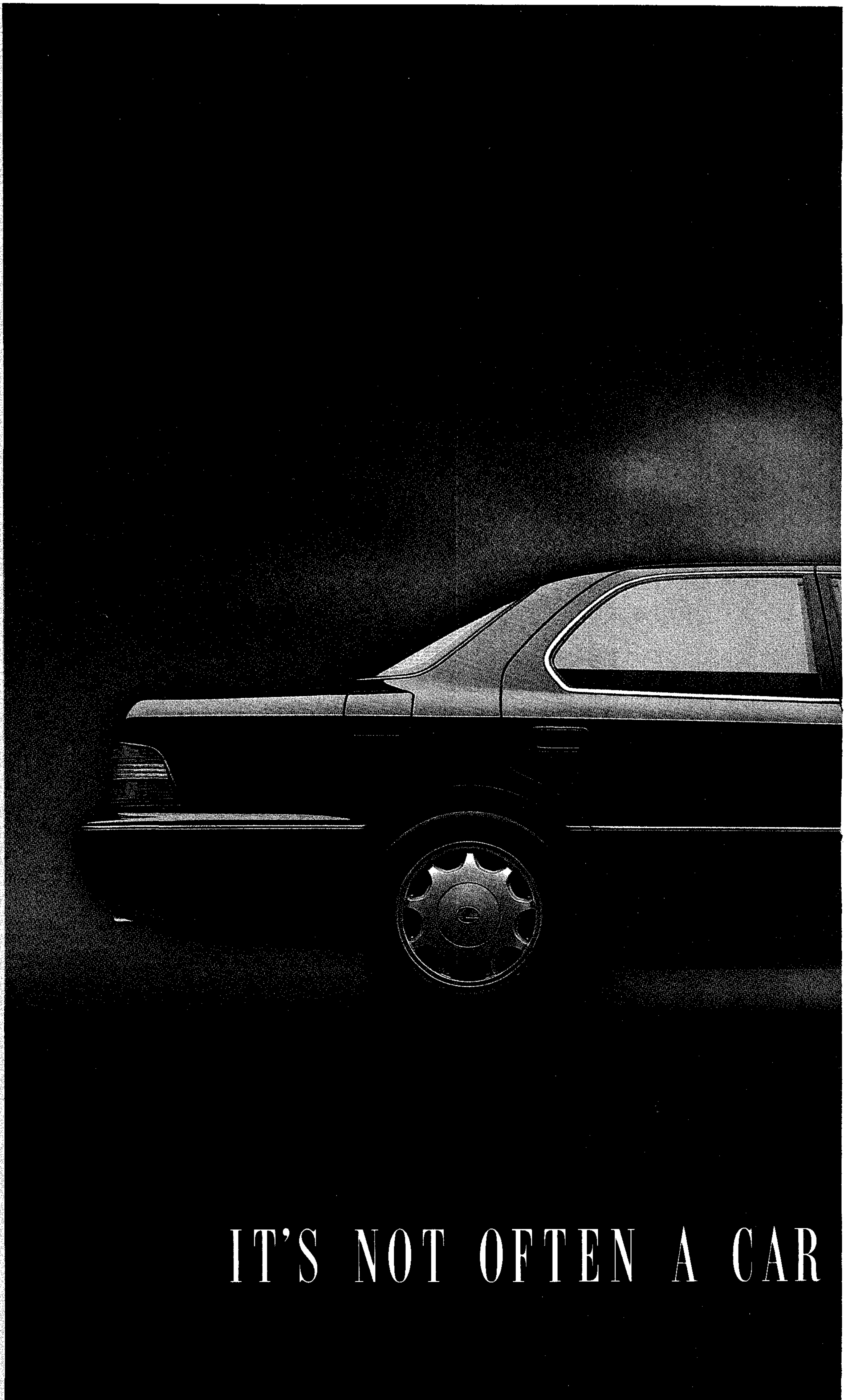
*Driver's- and passenger's-side airbags are set to deploy in the blink of an eye.**

Optional, pocket-size phone so ingenious, it's not only portable, it's voice-activated.



Larger, vented disc brakes provide added security in adverse conditions.

Both front seats adjust to most any position your heart (or back) desires.



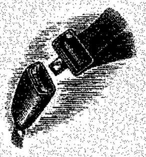
© 1992 Lexus, A Division Of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seat belts and obey all speed laws. For more information, call 800-872-5398 (800-USA-LEXUS). For the hearing impaired, call 800-443-4999.

Presenting The 1993 Lexus LS 400: The Pursuit Continues.

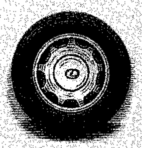
LEXUS
The Relentless Pursuit Of Perfection.

CAN DRIVE AN ENGINEER.

An air filtration system helps reduce pollen, dust and airborne particles.



Sensors trigger pre-tensioning front seat belts to cinch during a severe frontal collision.

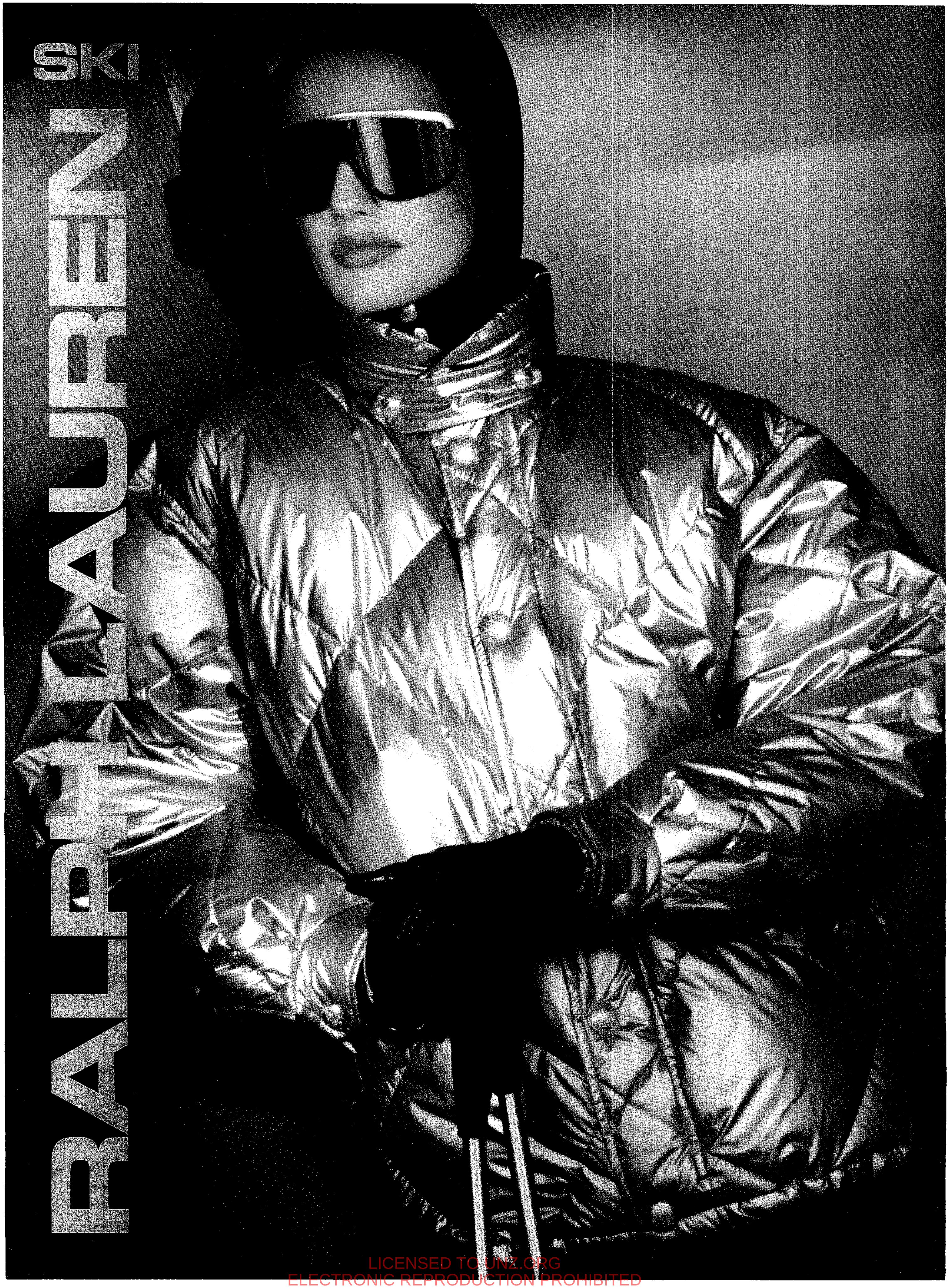


Wider, lower profile tires hug curves more aggressively.

New audible remote entry with adjustable volume control.

Tire noise has been altered to a pitch less noticeable to the human ear.

* The driver's- and passenger's-side Supplemental Restraint System (SRS) will inflate only in a severe frontal impact. In a moderate collision, the three-point seat belt provides primary protection; the airbag will not inflate.


SKI
RALPH LAUREN

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

TALK ISN'T CHEAP...A FRENCH TWIST...MARKETING MADONNA...A NEW JFK CONSPIRACY?

GEORGE BUSH STEPS UP TO THE MIKE

Will George Bush soon be speaking for his supper?

Sources say the lame-duck president is planning to go on the lecture circuit, where businesses and associations pay as much as $70,000 for a speech by a top name. The word is that Bush is expected to return to the Harry Walker Agency, the company he worked with before he became vice-president. The agency's clients include the likes of Henry Kissinger, Ed Koch, and former West German chancellor Helmut Schmidt.

Agency president Don Walker refused to comment. A White House spokeswoman says, "We don't know anything about that, and the president is at Camp David right now."

DID A KENNEDY PUT KIBOSH ON BIOGRAPHER?

Was a Kennedy scholar bumped from a symposium by a miffed member of the famous clan?

Nigel Hamilton, who wrote the new biography *JFK: Reckless Youth* (page 76), was scheduled to give the opening speech at an international academic conference last month on John F. Kennedy and Europe that was attended by such Kennedy cronies as Arthur Schlesinger Jr., McGeorge Bundy, Ted Sorensen, and John Kenneth Galbraith. Hamilton's book—which is tough on family patriarch Joseph P. Kennedy—is being released by Random House later this month.

"I was told that my talk would close the conference instead, which struck me as strange," says Hamilton, "but I didn't think much of it." On the second day, however, Kerry Kennedy Cuomo caused a stir when she got up and exited during Hamilton's discussion of the Cuban missile crisis. "I was told that she had left because she thought I was going to be unkind about her grandfather Joseph P. Kennedy," says Hamilton, who adds that Cuomo seemed uncomfortable when he tried to talk to her.

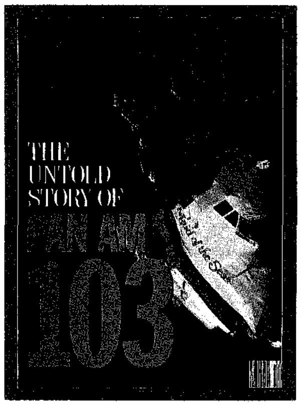
Then, half an hour before he was scheduled to deliver the closing talk, Hamilton was told he couldn't give it. "They said someone had threatened that a number of people would walk out if I spoke. It would have ruined the conference. . . . This is the most humiliating experience in my life as a writer and an academic." Kerry Kennedy Cuomo didn't return calls.

PAN AM 103 BLOWS UP ON *TIME* AGAIN

More fallout from *Time* magazine's troubled April 27 cover story on the Pan Am 103 terrorist bombing. The credibility of the article, by Roy Rowan, came into question when it was revealed that a key source, Lester Coleman, has a history of spinning tales for journalists ("Conning the Media," by Christopher Byron, *New York,* August 31).

Now the brother of the president of Syria is suing *Time* magazine, alleging that the article libeled him. Rifaat Assad, the brother of President Hafez Assad, recently filed suit claiming the article incorrectly said he helped run a drug ring in Lebanon's Bekaa Valley under the protection of the Syrian army. The suit, which was filed in France—where libel laws are stricter—goes to trial next year. Rowan used Lester Coleman as his source for much of the article, including the drug-ring allegations.

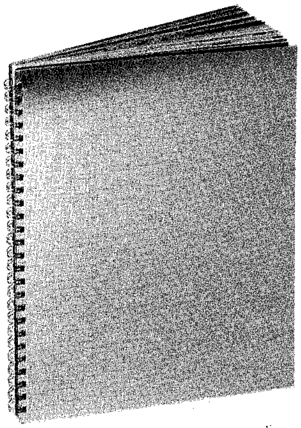
A *Time* representative confirmed that a suit had been filed, but wouldn't comment further.



THE *TIME* STORY

SEX AND THE SINGLE RABBI

India and Japan aren't the only places where Madonna's *Sex* is being censored. The racy best-seller is being offered in the Book-of-the-Month Club's current catalogue, but sources say executives at the company didn't tout *Sex* to members living in the Bible Belt, or to any member with "Reverend" or "Rabbi" preceding his name. "We carefully targeted the promotional mailing for Madonna's book based on our extensive data base that tracks readers' preferences," says the club's spokeswoman. "We treated it very sensitively and dealt with it months before publication." What's more, a warning was printed on all the brochures that did go out: THIS BOOK CONTAINS SEXUALLY EXPLICIT LANGUAGE AND PHOTOGRAPHS. IF YOU ARE OFFENDED BY GRAPHIC DEPICTIONS OF NUDITY AND SEX, PLEASE DO NOT BUY THIS BOOK.



MADONNA'S *SEX*

ASSOCIATE: JAN GELMAN

LEONA HELMSLEY

LEONA HELMSLEY, OUR YIDDISHE MAMA

Leona Helmsley may be getting paranoid. The former hotel queen—who is serving a four-year prison term in Danbury, Connecticut, for tax evasion—has been speaking in Yiddish to some of the people she calls because she doesn't

Photographs: center, Robin Platzer/Twin Images; bottom, Rick Osentoski.

TONGUE-TIED...ISN'T IT EASY BEING GREEN?...ANNA AND ALEX...DADDY DEAREST

BILL GREEN

PALOMA PICASSO

ANNA WINTOUR

want eavesdroppers or phone-tappers to figure out what she's saying.

Helmsley's spokesman, Howard Rubenstein, says he knows nothing of her bilingual habit, but a source says, "She's gotten to the point where she doesn't trust much of anyone—especially the other prisoners."

……

BILL GREEN'S TREAT: THE CANDY MAN CAN

If Bill Green decides to get back into politics, maybe he should reconsider his peculiar style of electioneering. The seven-term Republican congressman, who apparently was defeated by Democrat Carolyn Maloney last week, was spotted on Election Day inside a polling place handing out bags of candy to election workers and greeting voters.

"He was giving out little plastic bags of candy with things like Charms Blow Pops inside," says one voter. "They were tied with a piece of green yarn. I didn't think candidates were supposed to be doing things like that within 100 feet of a polling site, much less inside the building."

"It's a longtime political tradition in New York," says Green's spokesman. "It's certainly not a violation of any law. There have never been any complaints."

WINTOUR COMES TO *MADEMOISELLE*

Anna Wintour is staying busy at Condé Nast. Insiders say that the *Vogue* editor-in-chief has been interviewing top contenders for senior positions at *Mademoiselle.* Gabé Doppelt, one of Wintour's protégées, recently assumed editorship of the magazine. Wintour's new influence in hiring is rekindling rumors that she is being groomed to succeed Alexander Liberman as the magazine company's editorial director.

"Gabé Doppelt says that she has enlisted the advice of a few of her editor friends at Condé Nast to informally discuss prospective new hires she's considering," says *Vogue* spokesman Paul Wilmot. A source says those "editor friends" include Wintour, James Truman of *Details,* and Tina Brown of *The New Yorker.*

……

PUTTING A PRICE ON PABLO PICASSO

Pablo Picasso is as popular as ever, but not everyone is happy about it. A source says that the artist's niece, Marina, has been selling some of the Cubist's original and limited-edition work that she owns, including doodles on spiral-notebook pages, drawings, and lithographs. "There must have been 75 works at the sale I went to in Venice," says the source.

But when the artist's daughter, Paloma, heard about it, says the source, she rolled her eyes and said, "I know. We've tried to stop this sort of thing." Through her spokeswoman, however, Paloma Picasso denies that she's upset with Marina. She says that some people have been putting Picasso's images on things like mugs without authorization and adds, "That's what Paloma has been trying to stop."

……

WHY MICHAEL'S TAKES 15 PERCENT

That 15 percent "service charge" tacked on to some restaurant bills doesn't necessarily go directly to the staff. A customer at Michael's, the West 55th Street spot that's popular with the publishing crowd, was surprised to find that the surcharge goes to the restaurant and that the waiters get paid by the hour.

"Most customers think it goes into a pool that is divided among the staff," says a source close to the restaurant.

"I pay them an hourly wage—between $11 and $15 an hour," says owner Michael McCarty, who adds that there's nothing irregular about the practice. "Most waiters at other places get below minimum wage [plus tips]."

He says he has "no idea" if the restaurant's customers are aware of the policy, but several figures in the restaurant world were surprised when they were told about it.

"I've never heard of anything like that," says one. "Most people assume that a service charge is split among the waiters so they don't get stuck with a table of tightwads."

……

NEWS AND NOTES FROM ALL OVER

CRYSTAL'S VISION: A source says Billy Crystal is so upset that *Mr. Saturday Night* wasn't a box-office smash, he doesn't want to talk to the press. Crystal's P.R. man says that's not the case: "There is no set policy. In fact, he is going to be doing an interview with the Hollywood Foreign Press Association for the release of his movie in Europe." Crystal produced, directed, and co-wrote the movie, which so far has brought in only $12 million.

ISN'T IT RICH?: Judy Collins is back. President-elect Bill Clinton has said that he would ask the sixties folk singer to perform at his inauguration if he was voted into the White House. Says her colleague Al Lowman, "I want to rerelease *Colors of the Day* [Collins's 1972 album]." The Clintons named their daughter, Chelsea, after "Chelsea Morning," sung by Collins.

Photographs: center, bottom, Robin Platzer/Twin Images.

SKI
RALPH LAUREN
MADISON AVENUE AT 72ND STREET

Hot Type/Jeannette Walls

'STYLES' VICTIMS

'A RISING STAR': *"Fashion czarina" Claudia Payne.*

TUMULT AT THE *TIMES*

NOT LONG AGO, ARTHUR SULZBERGER JR., the 41-year-old publisher of the New York *Times,* was greeting people at a party at the Metropolitan Museum when a dignified older man confronted him. He told Sulzberger that he was unhappy about the jazzy, irreverent new "Styles of the Times" Sunday section. "It's very"—the man paused—"un-*Times*-ian."

"Thank you," Sulzberger replied. He later told a crowd of people that alienating older white male readers means "we're doing *something* right."

Many reporters at the *Times,* however, agree with the curmudgeonly critic. Introduced on May 3, "Styles of the Times" featured gossipy tidbits, party coverage, and a front-page story by food writer Molly O'Neill titled "The Arm Fetish" ("Downsized and fully bared, the body part as fashion accessory"). The section is Sulzberger's baby, and staffers worry that it is a reflection of his dissatisfaction with the "soft news" in the rest of the paper. The "Styles of the Times" represents the paper's most dramatic change in tone in recent history, but many staffers insist that Sulzberger has gone about his mission all wrong. The writing in the section—much of it by free-lancers—is so different in attitude that many consider it an affront to the much-vaunted standards of the *Times.* And a series of dramatic staff changes in the past several weeks have underscored Sulzberger's commitment to his brash, demanding offspring. That commitment, some staffers complain, comes at the expense of old-guard *Times* style writers.

The most obvious turf war is over the very name of the section. The reporters who cover the daily and Sunday fashion, home, life-style, and living beats are referred to as the style writers. "We have to explain to people that we have a 'style' staff and a 'Styles' staff," complains one writer. "They look at us like we're crazy."

More significant, however, is that "Styles of the Times" tried to lay claim to territory that was already staked out by other parts of the paper. "They said, 'This is how you do it,' " says one longtime style writer. "We felt we were being told we were too old and out of it. What had we been doing all along? Making chopped liver?"

The grumbling grew so loud that a few weeks after the section was introduced, executive editor Max Frankel and managing editor Joe Lelyveld were forced to address the gripes. One staffer demanded to know why a food person was writing about the human arm. Fashion reporter Woody Hochswender said, "It seems that anyone who wears clothes is writing about fashion." Another reporter wondered about Enid Nemy's gentle Sunday column, "New Yorkers Etc.," which had been eliminated. "Where are the people of color?" asked Lena Williams, one of the paper's top black writers.

But, says one staffer, the outcry was muffled by management's support for the section. "We went in prepared to vent our anger," according to one insider. "Joe Lelyveld said in no uncertain terms that [management] was committed to the section. There was no point in beating your head against the wall unless you wanted to be perceived as a dissident."

HG-BOUND: *"Styles" editor Stephen Drucker.*

After one of the meetings, a group of top style staffers gathered in a third-floor locker room. The grousing session included Hochswender, style editor Angela Dodson, fashion reporter Bernadine Morris, and news feature writer Lena Williams; some sat on stairs, others under a poster of Arnold Schwarzenegger. "The world as we know it has changed," one of them said. Within weeks, Hochswender had left for *Harper's Bazaar* and *Esquire,* Lelyveld and Williams were discussing her complaints over lunch at Le Madeleine, and Dodson had been moved to a largely administrative position. (Dodson "doesn't recall" the discussion and insists she has long wanted to get into management.)

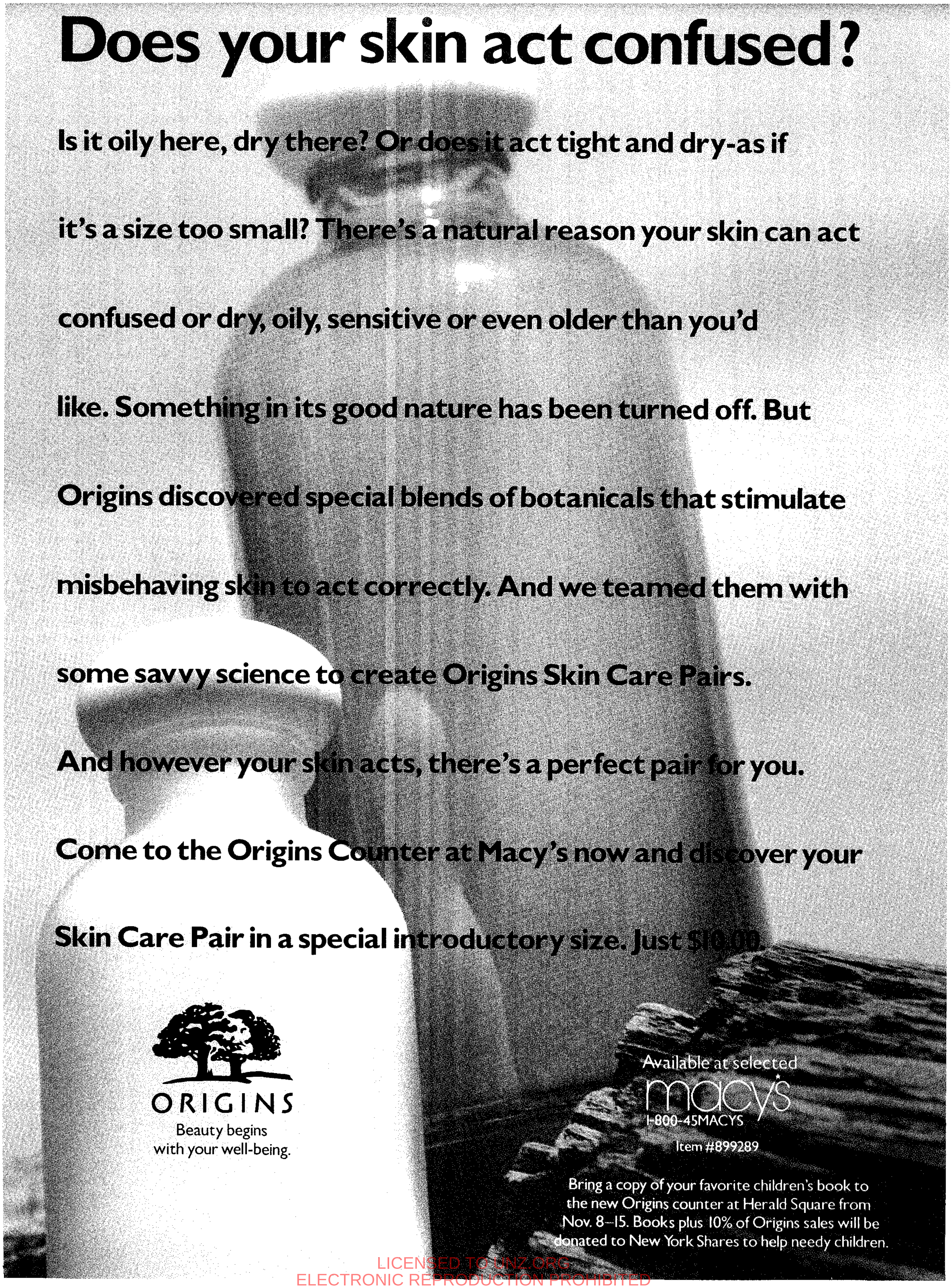
Some say the fallout wasn't limited to the style staff. *The New York Times Magazine,* under former foreign editor Warren Hoge, 51, had become lightweight, they say. "We had the problem of having two featurey sections coming out on Sunday," says one source. "Some felt they were butting heads." In a move that startled even vigilant *Times* Kremlinologists, Sulzberger announced he was shifting Hoge from the magazine and putting him in charge of "cultural news, style coverage, the *Book Review* and a group of other features." (On January 1, 1993, Hoge's job will be assumed by Jack Rosenthal, 57, who has headed up the editorial page since 1986. Says Rosenthal, "I'd love to put out a hard-hitting magazine.")

The moves jolted many at the *Times.* "Usually, you hear rumblings about this sort of thing, but [the Hoge move] took a lot of us by surprise," says one culture reporter, adding only half jokingly, "Including Warren." On the face of it, the shift signifies efforts by Sulzberger to keep Rosenthal, one of his brightest stars, happy. He was getting restless, insiders say. "They wanted to move him up, but they didn't quite know what to do with Hoge," says one source. "So they moved him back to style and culture, where he had been before."

But Hoge dismisses the scuttlebutt. "People put all kinds of interpretations on things," he says. "They said I was banished when I came to the maga-

Photographs: top, Mary Hilliard; bottom, Peter Freed.

Does your skin act confused?



Is it oily here, dry there? Or does it act tight and dry-as if it's a size too small? There's a natural reason your skin can act confused or dry, oily, sensitive or even older than you'd like. Something in its good nature has been turned off. But Origins discovered special blends of botanicals that stimulate misbehaving skin to act correctly. And we teamed them with some savvy science to create Origins Skin Care Pairs.

And however your skin acts, there's a perfect pair for you.

Come to the Origins Counter at Macy's now and discover your Skin Care Pair in a special introductory size. Just $10.00.

ORIGINS
Beauty begins
with your well-being.

Available at selected
macy's
1-800-45MACYS
Item #899289

Bring a copy of your favorite children's book to the new Origins counter at Herald Square from Nov. 8–15. Books plus 10% of Origins sales will be donated to New York Shares to help needy children.

zine; now they say I'm being banished to news. . . . If there is unhappiness with the style department, it's more with the structure than the content." Hoge says he's going to head up sections that don't have the standard assistant managing editor.

The new job has staffers buzzing about the potential power struggle between Hoge and Paul Goldberger, the former architecture critic who took over cultural news two years ago. "Goldberger will answer to Hoge," says one reporter. "He has reported directly to Joe Lelyveld and took great pride in that." Says Goldberger, "Warren and I have worked happily together for fifteen years, and I don't see why this situation should change that."

Another much-discussed reappointment is that of Claudia Payne. Many expected Payne, 44, the deputy editor of the magazine, to be Hoge's successor (an idea she says she finds surprising). *Times* people use colorful phrases ("a real number," "a rising star") to describe Payne, considered a shrewd editor with good ideas. When Payne didn't get the top job at the Sunday supplement, an item appeared in *Women's Wear Daily* saying that *Vogue* was courting her. Last month, she was anointed "fashion czarina," as the position is now being called. She will have the final word on fashion coverage in the Sunday and daily editions, as well as in the magazine—overseeing such longtime fashion chroniclers as Bernadine Morris and Carrie Donovan (who has denied talk that she'll retire next year, when she turns 65). *WWD* recently ran a chatty article about the "turmoil" in the fashion and style departments: "Growing Paynes at the *Times.*" Payne calls the article "interesting" and says, "Any changes I make will be very gradual and will be done in concert with the people doing the jobs."

Payne may sound calm, but the churning continues at "Styles of the Times." Stephen Drucker, the section's editor, recently resigned. "I [had] a great job at the *Times,*" says Drucker, who is being replaced by his former deputy, Penelope Green. "I'm leaving because someone offered me an even better one." Drucker, who worked at Condé Nast for ten years, has accepted a job as features director at Condé Nast's *HG.* He acknowledges some tension between the "Styles" section and the style section. "Grousing is a great spectator sport," he says. "You listen to what people have to say, and it evolves and the baby grows up."

Late last month, John Montorio, the deputy editor of the style department, was named to succeed Angela Dodson. When the style staff heard the news, they broke into cheers. "We liked Angela, but she was in way over her head, and we lost a lot of territory under her," says one style staffer. Says another, "We're being told to update or ship out. We're bracing ourselves for the changes." ■

Look at choosing Cellini. Now.

Unmistakeable grace
is a rare quality
embodied in only the
most select objects
created by
human ingenuity.

Classic Greek design
by Zolotas, 22K gold,
$1,550 to $10,750.

Swiss perfection by IWC,
"Da Vinci" automatic,
18K gold, $21,995.

"Portofino" stainless steel
with calendar, $1,995.

IWC

cellini
FINE JEWELRY

personality in every piece

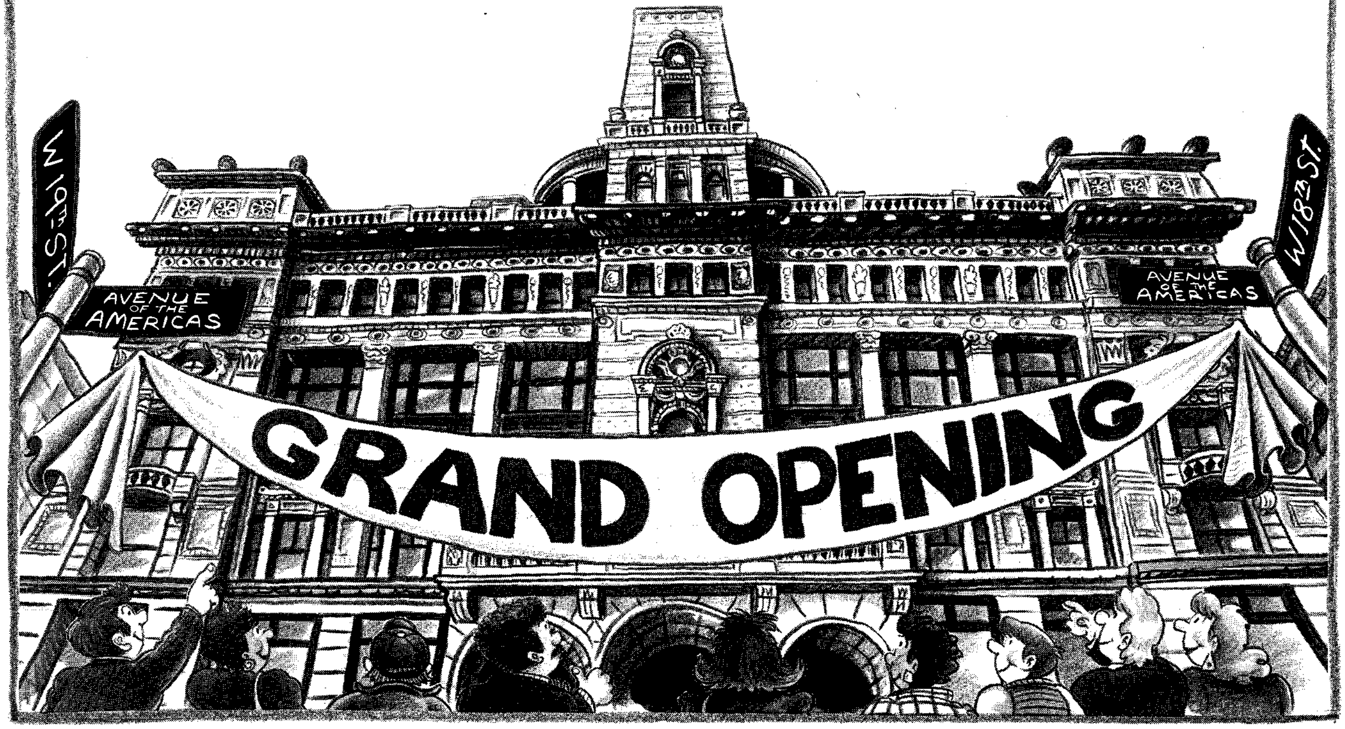
Cellini at The Waldorf Astoria. 301 Park Ave., New York, NY 10022. 212-751-9824.
Cellini on Madison. 509 Madison Ave. at 53rd St., New York, NY 10022. 212-888-0505.
To order or for further information, please call 800-255-3310. Size of jewelry may vary.

RARELY DOES MANHATTAN SEE A GRAND OPENING OF SUCH MAJOR PROPORTIONS.

Even in New York where everything is big time, our new Bed Bath & Beyond looms pretty large. Because it's actually eleven stores for the home in one—with an astonishing 70,000 items at equally astonishing low prices every day. The brands at Bed Bath & Beyond are big time, too. You'll find names like Laura Ashley, Krups, Martex, Henckels, Mikasa and Cuisinart. All conveniently under one roof, covering all the space on the east side of Sixth Avenue from Eighteenth to Nineteenth. Which makes it one Grand Opening you should block out some time for.

BED BATH &
BEYOND
Everything on sale every day.

A BLOCK FULL OF ITEMS FOR THE HOME. SIXTH AVENUE FROM 18TH TO 19TH STREETS.



YOU'LL FIND EVERYTHING AT OR BELOW SALE PRICES. EVERY DAY.

Other **Bed Bath & Beyond** stores in NY: Albany, Cedarhurst, Hartsdale, Huntington Sta., Lake Grove, Spring Valley. In NJ: Cherry Hill, Flemington, Lawrenceville, Paramus, Secaucus, Springfield. In CT: Danbury, Norwalk, Stamford. Stores also located in MD, VA, PA, IL, FL, CA, MI, TX.

The Big Picture/William Goldman

A HALLELUJAH CHORUS

HAPPY HOLIDAYS FOR HOLLYWOOD?

WARNING: WHAT FOLLOWS MAY NOT BE used as a substitute for Desyrel.

Readers of these occasional excursions—which are mostly quotes from the Powers That Be about the State of the Industry—know this to be true: The Powers are at their best when they're wounded. Angry. Jealous. Petty. Filled to the brim with freshly brewed envy.

Not this year. I couldn't find a decent grouse. Because? Because, as impossible as this may be to believe, there are no *Bonfires* lurking out there to singe us. *Hudson Hawk* has flown. (These are the jokes, people.)

The feeling is this: We are about to enter the best seven weeks in years. And not just financially. As one top executive put it, "It's all good. We're gonna be happy."

Granted, this is being written in October, which seems a mite premature to be punditing on films that few have seen. Still, this must be remembered: For Hollywood, Christmas begins this year on November 13, when *Bram Stoker's Dracula* opens.

Usually, these forays spend equal time on both the commercial and the artistic. Because of the perceived brilliance on the horizon, let's get the commercial out of the way quickly.

This feeling was unanimous: There will be three blockbusters, movies that take in more than $100 million at the box office. Alphabetically, they are:

☐ *Aladdin:* "It's going to be Disney's biggest animated film yet." "They've locked in on this kind of picture, and they're getting more successful at it all the time."

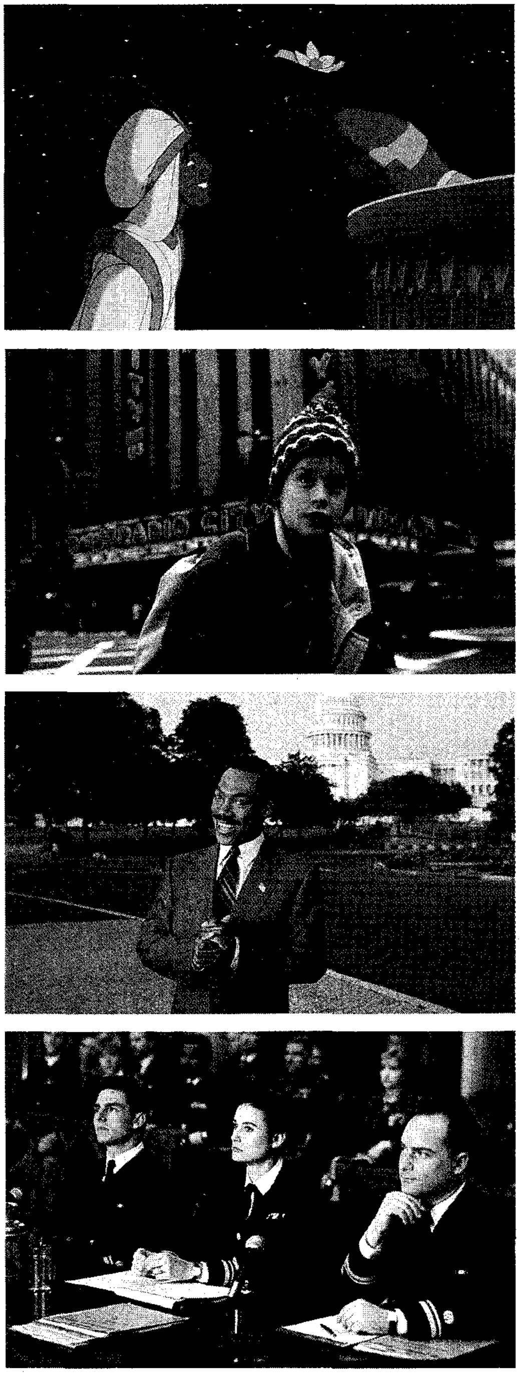
☐ *A Few Good Men:* "The complete meal—totally satisfying." "I've seen it, and it's simply unstoppable. Stars, script, direction, plus one more thing: Audiences just love it."

☐ *Home Alone 2:* "The No. 1 commercial film of the season, if not the year." "We're talking about a force of nature here. It could be twice as bad as the first one, it could be so bad you wouldn't believe it—and it would still go through any roof you might mention."

A lot of other pictures will do well. This from a studio head: "Why do you always glom on to that $100-million number? I think a movie is a hit if it takes in 50 million, and we're going to see a bunch of those."

So say the Wizards. So it must be true. (Caveat: Two years ago, no one had anything remotely enthusiastic to say about the commercial possibilities of *Home Alone.* At least not at this time of year.)

From here on, we are all wearing our artist's hats. What follows, in alphabetical order, is the 1992 holiday selection. (Caveat: Some may drop out; others may be moved up. But as of now, this is what we're looking at.)



A HIT PARADE?: *Disney's* Aladdin, *Macaulay Culkin in* Home Alone 2, *Eddie Murphy in* The Distinguished Gentleman, *and* A Few Good Men.

☐ *Aladdin: "Beauty and the Beast* GOT A Best Picture nomination. The only question on this baby is, How does it compare? Some say not quite as fine, some say equal, some say their best yet. But nobody doubts this is one of Disney's major animation efforts."

☐ *The Bodyguard:* "Kevin Costner in a script by Lawrence Kasdan. How can it be bad?" Another studio head said this: "I think it's going to be good, but I haven't really heard much about it. And I have a rule of thumb: When there's not a lot of news about a major Christmas movie, sometimes that means something. And sometimes what it means isn't so wonderful."

☐ *Bram Stoker's Dracula* (David Denby's review, page 72): The second most controversial movie of the season. "Francis [Coppola] is incapable of directing a dull film." "I hear it looks incredible, but I also hear it's bloody. You're doing the Dracula story, not *Rebecca of Sunnybrook Farm,* so it's got to be bloody. But I also hear it's an art film. Are those pieces going to mesh?"

☐ *Chaplin:* One of three major biographical films coming out at once. I can't remember a similar occurrence since the prime of Mr. Paul Muni. Personal note: I was one of the writers, so I'll report only what's factual. It has tested extremely well, and Robert Downey Jr., as Charlie Chaplin, has already been touted in several reports as a lock for an Oscar nomination come February 17.

☐ *The Distinguished Gentleman:* "It's Eddie Murphy back doing what he does best—playing a fish out of water." "I hear good, but I have to add this: It better be. He's been showing contempt for his audience lately, and that's the fastest way I know of being back on television. But if it's another *Trading Places,* it could break out."

☐ *A Few Good Men:* One comment should suffice, from another studio executive: "I haven't seen it, but a lot of people I know have. I don't have to tell you how competitive this business is—and I have yet to hear one negative *syllable* about it."

☐ *Forever Young:* "It's Mel Gibson,

Photographs: top, Walt Disney Productions; center top, Andy Schwartz/20th Century Fox; center bottom, Barry Wetcher; bottom, Sidney Baldwin/Columbia Pictures.

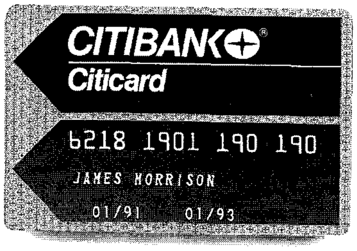
BAFFLED BY YOUR BALANCE?

CITIPHONE IT.

Only CitiPhone Banking gives you instant access to all your account information, from checking to home equity loans. By phone.

You forgot to enter a check in your checkbook and ow your balance doesn't add up? *CitiPhone It.* itiPhone Banking℠ lets you get information n everything from deposits and withdrawals to heck numbers, balances, interest and more.

You can also pay any bill to anyone, and move oney among all your accounts. No other bank ets you manage money so easily. And the better ou manage your money, the more money you'll ave to manage.



So if you want to spend it or send it, move it or manage it, check it or invest it, don't postpone it. Just *CitiPhone It.*

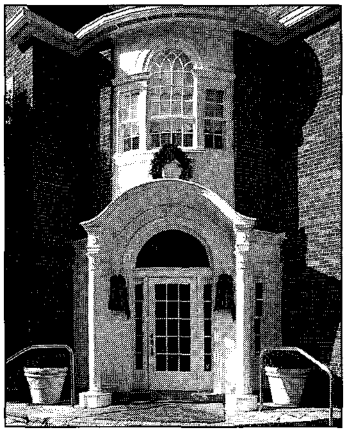
1-800-321-CITI

To find out more about CitiPhone Banking or opening a Citi-One® account, call 1-800-321-CITI, ext. 3547, or visit any Citibank branch. We'll help you manage.

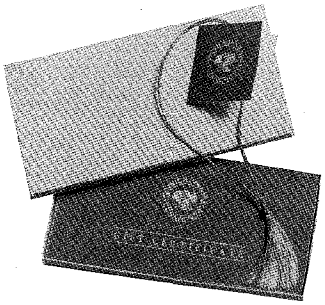
NOT JUST BANKING, CITIBANKING®

CITIBANK®

CitiPhone Bill Payment by phone is a system designed to pay individuals and small businesses as well as large companies. Some payees may ask to be excluded. For special TDD phone service for the speech and hearing impaired call 1-800-992-9833. © 1992 Citibank, N.A. Member FDIC



Spend your holidays at one of America's most acclaimed small spas. "Extended Pleasure Holidays" savings make it even more inviting.



And, a gift certificate makes a present guaranteed to please.

Isn't it time?

NORWICH INN & SPA · CONNECTICUT ·

THE NORWICH INN & SPA

1-800-ASK-4-SPA

Call about Group Rates.

so you know he's going to be good and also that it's going to be around—after all, he's one of the five biggest stars in the world. No. Make that six. Steven Seagal just joined the club, but I'll bet they don't know that yet back in New York." "You know the word I keep hearing about this? *Sweet.* It's supposed to be a really sweet film. I'm not sure I'm talking about the right movie. But what the hell—I'll go with it."

☐ *Hoffa:* The second of the three biographies. "Danny DeVito almost killed himself to get this made, so you know there's a lot of passion going in." "A David Mamet script and an Oscar-caliber performance by Jack Nicholson. Plus, I loved the trailer, so I have no doubt about its quality."

☐ *Home Alone 2:* "Goldman, are you seriously asking me to discuss the *quality* of this one? The first one was one of the greatest crowd pleasers ever; it does not go by any known rules. The truth? I hear this is better." "I'm guessing that every joke that worked the first time, you'll see it twice here. Everything he hit them with the first time, he'll clobber them with twice as hard here." Finally, a bit of wisdom I hadn't heard before: "Sequels have changed. You used to know, rule of thumb, that the second one would do a third less. But now—look at the *Die Hards* and the *Lethal Weapons*—sequels can do more. But they've got to be exactly like the original. When they go to a sequel, *people want comfort.*"

SPIKE'S PEAK: *Denzel Washington in* Malcolm X.

☐ *Lorenzo's Oil:* "It's about a couple with a sick kid, so it's going to have to get past the notion that it's a TV disease-of-the-week flick. But George Miller—the doctor, right?—hasn't made a clinker yet." (Aside: There are two Australian film directors named George Miller. One—the other one—had as his biggest hit *The Man From Snowy River.* This one—the medical man—has been quiet since *The Witches of Eastwick.* I actually know a producer who was deep in negotiations with one of them when he realized he was about to sign the wrong one. Don't ask me which—he's not sure. End of aside.) This movie stars Nick Nolte and Susan Sarandon, and I will make a based-on-nothing prediction: It's Sarandon's year to win the Oscar, and she will for *Lorenzo's Oil.*

☐ *Malcolm X:* "The controversial flick of the decade" is the feeling Out There. None of my sources had seen it, and interestingly enough, they ended up talking about its commercial chances more than its artistic merits. "I think its length will hurt it." "I think blacks will go—some of them many times—but I wonder about its crossover business." They all agreed that this, the third of the season's biographies, would be one where quality could be taken for granted. Personal note: I have seen it, and yes, it is more than three hours. Only it doesn't feel like it. I thought *Do the Right Thing* was a major film, but this leaves behind everything else Spike Lee has done. And if Denzel Washington doesn't get a Best Actor nomination, it will be the biggest heist since Landslide Lyndon Johnson's people fiddled with the ballot boxes decades ago in Texas.

☐ *The Muppet Christmas Carol:* Not many commented. "The Muppets haven't been expanding their audience base lately—if you liked the others, you'll like this."

☐ *Scent of a Woman:* "Marty Brest doesn't direct many movies—I think his last two were *Beverly Hills Cop* and *Midnight Run*—and there's a strong feeling here we're talking about an excellent film." "I've seen it, and it's Al Pacino's best performance."

☐ *Toys:* "There is no way this can be a clinker. You've got Barry Levinson directing a script by Barry Levinson, in a comedy starring Robin Williams." "I love the trailer, and I've read it—this is not a piece of block-comedy material like *Good Morning, Vietnam.* Is that right? Did I use 'block comedy' correctly? Anyway, it's got a lot of different elements, and those are hard—there's always the danger of falling between stools. But everyone I know wants to see it."

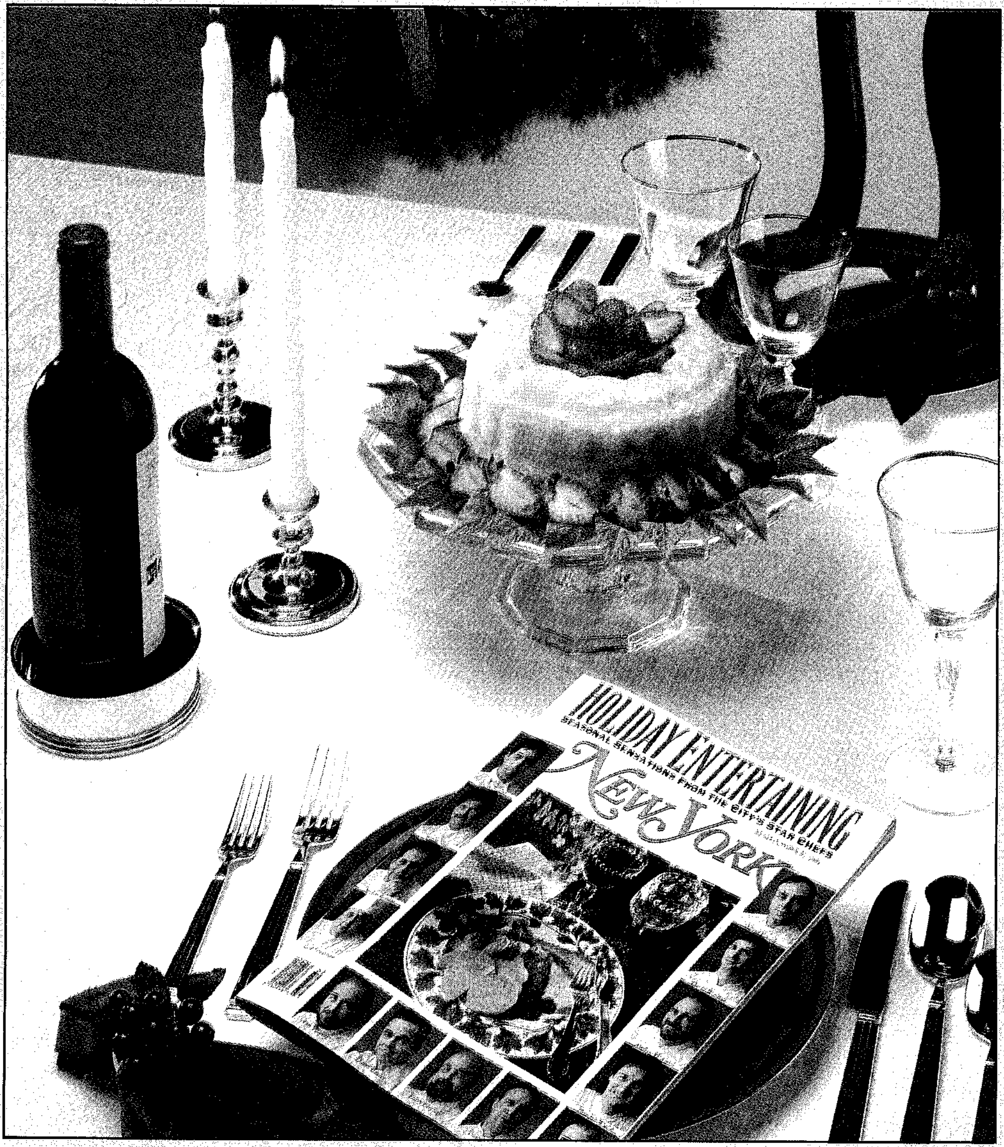
☐ *Trespass:* "Walter Hill directing Ice T. That's all I know." That's all anybody knew. The secret film of the season. No one would even hazard a guess.

☐ *Used People:* "How can you beat that cast? Kathy Bates, Marcello Mastroianni, Shirley MacLaine?" "I know it's going to be good. What I don't know is, Is it going to be this year's *Fried Green Tomatoes?*"

SO THERE WE ARE. I'VE NEVER FELT LIKE A shill for the industry before. I'm just hoping they're right. Of course, so are they. But this time, they feel confident. Hard as I tried, I couldn't get a snarl from anybody. One studio head summed it up: "Wonderful movies. Just wonderful movies." Then he paused: "God, I haven't been able to say that in years." ■

Photograph by David Lee/Warner Bros.

Make every week a festive occasion for your friends


HOLIDAY ENTERTAINING
SEASONAL SENSATIONS FROM THE CITY'S STAR CHEFS
New York

Give a year of New York Magazine for only $26.50

This year, give the very best that New York has to offer: a subscription to *New York Magazine.* Your friends will love it week after week. And you'll love ordering by phone— and enjoying a price that's a gift in itself. That's just $26.50 for fifty issues as lively as the city we celebrate. To order your gift subscriptions, call **1-800-551-3900** or mail the reply card attached.

50 ISSUES $26.50 (Regular subscription rate $39.98)

For faster service call toll-free

1-800-551-3900

The Bottom Line/Christopher Byron

DEPENDING ON THE KINDNESS OF STRANGERS

CLINTON AND THE DEFICIT

HOW IS A CLINTON PRESIDENCY GOING TO play in the executive suites of business and on Wall Street? For weeks—even months—now, a Clinton victory was a foregone conclusion on Wall Street, and even before Election Day, Salomon Brothers was out with a list of toutable stocks like Caterpiller and Morrison Knudsen, on the theory that both would benefit from rebuilding America's "dilapidated infrastructure." There was also talk of Apple and DeVry as "education" plays, and some hype behind Wal-Mart and Toys "R" Us in the belief that consumer confidence would soon rebound.

Don't believe it. If you want to know what Wall Street is really thinking, look instead at the 30-point sell-off in the Dow Industrials that occurred on the first trading day after Clinton's victory. The obvious message: Money men and business executives harbor plenty of doubts about the U.S.'s first Democratic president elected in sixteen years.

As one put it to me on the day before Election Tuesday, it's not so much Bill Clinton himself who frightens the Street—he's mainly viewed as moderate, smart, and generally pro-business—as the Democratic Party ideologues who will arrive in Washington with him, grasping for power after more than a decade of executive disenfranchisement. After three administrations on the sidelines, they'll be back in the game, promoting everything Republicans hate: more taxes, more spending, more government regulation.

John Cregan, president of the U.S. Business and Industrial Council, a trade group of 1,500 chief executives of small to medium-size companies, likened the situation to the time Ted Bundy escaped from custody in Colorado. "By the time he got out," Cregan said, "he was so full of rage that he went crazier than ever."

Now that Clinton has won, the most important matter confronting him looks to be one he may only now be starting to think about: how to make friends with wary Wall Streeters and other investors—especially overseas ones. If this task doesn't get addressed fast, the first tentative signs of the economy's third effort at a recovery in the past two years could be stifled before Clinton ever puts his hand on the inaugural Bible.

Those recovery signs are shaky, at best. Economist Robert Brusca, of Nikko Securities International, points out that the Commerce Department's index of leading indicators is once again down, and so are nonfarm payrolls and consumer confidence. In fact, says Brusca, if Clinton unfurled a major fiscal stimulative package the day after he took office, it would probably be at least July before the package took effect, and, says Brusca, "between now and then we'll continue to weaken."

How will Clinton deal with that problem? David Shulman of Salomon Brothers foresees waffling as the president moves this way and that in hopes of generating growth. But, warns Shulman, "make no mistake about it—if the economy fails to respond to modest nostrums, he will move sharply to the left."

REALITY CHECK

(IN BILLIONS)	1993	1994	1995	1996
Bush's Projected Revenues	$1,162.9	$1,253.1	$1,326.4	$1,401.9
Clinton's Net Tax Increases	27.6	31.6	32.7	35.6
Total Budget Revenues	1,190.5	1,284.7	1,359.1	1,437.5
Bush's Projected Spending	1,503.9	1,527.3	1,544.8	1,619.6
Clinton's Net Spending Increases	11.71	15.43	14.86	10.32
Total Budget Spending	1,515.61	1,542.73	1,559.66	1,629.92
Clinton's Deficit	-325.11	-258.03	-200.56	-192.42

The "Clinton Effect" has Wall Street looking for an economic recovery. But the bond market is already weakening at the prospect of nearly $1 trillion in new deficit spending over the next four years.

SOURCES: OMB JULY 1992 REPORT; CLINTON ECONOMIC PROGRAM "PUTTING PEOPLE FIRST."

Meanwhile, the demon of the deficit has begun stalking the new leader before he has even taken office. In 1990, the deficit bedeviled Bush to the point where congressional Democrats suckered him into a tax increase that sent the economy into a deficit-widening recession.

Now it looks as if the deficit might trick Clinton into making exactly the opposite mistake—ignoring the red ink in an effort to get a fiscal-growth package in place. As one top Clinton economic adviser said to me several weeks ago, with the economy on its heels Clinton is simply not that concerned about the deficit question.

It was only a few weeks ago that fiscal-stimulus talk began making the rounds and inflation-wary investors started selling off bonds. Result: Long-term interest rates have inched back up by nearly a half percentage point in the past month.

Unfortunately for Clinton, it is the folks who need to be buying—from mutual-fund managers on Wall Street to insurance executives in Tokyo to bankers in Frankfurt—who are selling instead. Unless they keep lending the U.S. hundreds of billions of dollars a year, interest rates will continue edging upward, choking off growth and knocking the economy back into recession.

As I have been advising for nearly a year now, over the long haul the case for investing in bonds remains strong. Short of "monetizing" the debt—that is, funding the deficit by simply printing money, a surefire prescription for banana-republic-scale inflation—interest rates can't go much higher than they already are, and they've got to go lower if the economy is to grow.

That means Clinton has no choice but to curry favor with a constituency he didn't even know he had. No one has come right out and said so yet. But what happened last week was undoubtedly the first presidential election in which foreign investors may wind up counting for as much as American voters. That's because the money men of the world's financial souks now control the funds that Washington can neither do without nor raise without their help and support.

Like Blanche DuBois, America has become dependent for its standard of living on the kindness of strangers. And until such time as the U.S. begins running balanced budgets again—something that has occurred only twice in the past 32 years—the world is going to have to continue that kindness, by buying U.S. Treasury securities in quantities that ten years ago would have seemed unthinkable.

How do investors feel about this task? I asked Stephen Roach, senior economist for Morgan Stanley & Company, who has just completed a two-week tour of clients around the globe, and he was emphatic on the subject of foreign investors' wariness about a Clinton presidency.

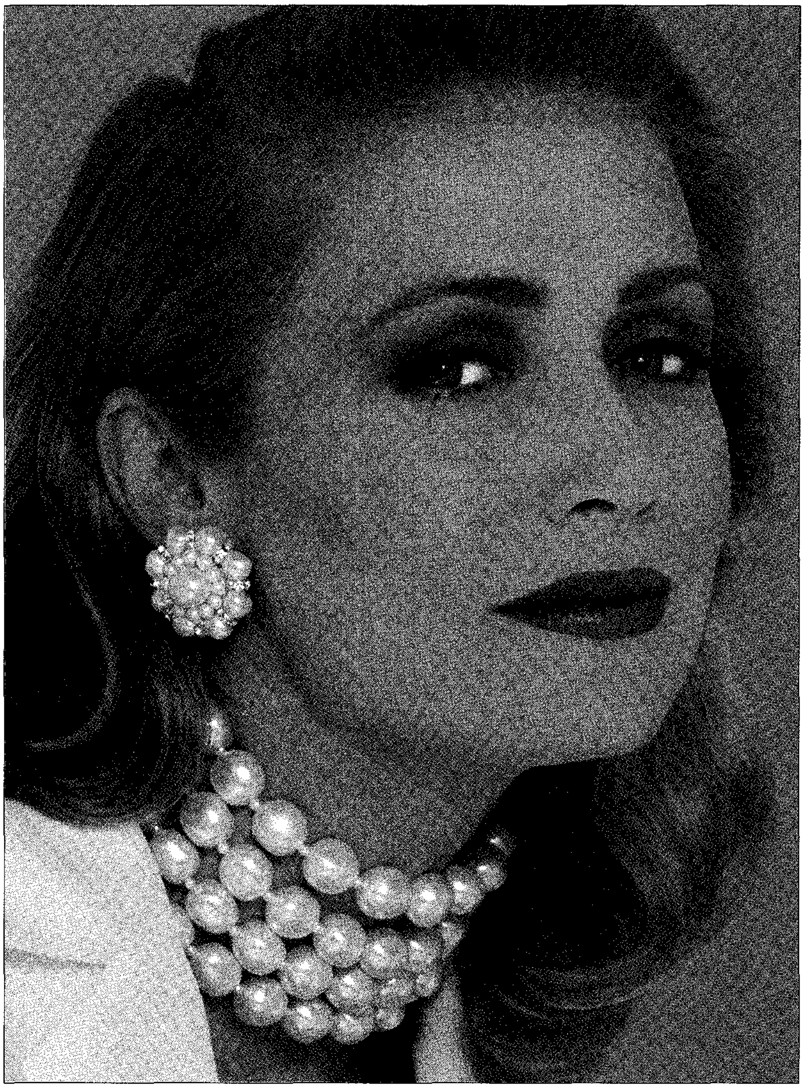
According to Roach, the worries of foreign investors go beyond questions of trade and troops; Clinton is viewed, whether fairly or not, as a potential protectionist and isolationist. The big concern, economically at least, turns out to be Clinton's apparent unwillingness to do anything at all—beyond offering tricky and misleading arithmetic—about bringing the budget back into balance. "Europeans hate deficits," says Roach. "And yet when they look at the U.S., that's all they see. It frightens them."

Investors on Wall Street are no different. Clinton campaigned for the presidency on a pledge to turn the economy around by investing in technology, schools, and the country's crumbling infrastructure. But his arithmetic didn't add up, and as the chart on page 30 shows plainly enough, his program will add nearly another $1 trillion to the national debt by 1996. "I've done the arithmetic myself," says Roach, "and the deficit figure might actually be even higher than that."

If George Bush had been elected, he, too, would have added to the national debt—roughly 8 percent more than Clinton, in fact—but with one huge difference: Bush's program featured no new taxes, whereas Clinton's does—an amazing $127.5 billion in net increases over the next four years.

Roach of Morgan Stanley says he'll be watching in the weeks ahead for telltale clues to the future on two fronts. First, if Clinton appoints a Treasury secretary like Robert Rubin, 54, co-chairman of Goldman, Sachs & Company, Wall Street will applaud. Roger Altman of the Blackstone Group would also be warmly received, as would former Federal Reserve chairman Paul Volcker, now with Wall Street's James D. Wolfensohn, Inc. Such an appointment would inspire confidence on Wall Street that the country's money is being managed by men who understand how markets work.

On the second front, Roach says the best leading indicator he can think of for what the future holds will be the shape of the economic program President Clinton unfurls the day after his inauguration. Says Roach bluntly, "I'm all for social spending and rebuilding our infrastructure. But you can't do it with the make-believe numbers Clinton campaigned on. The more his program in January looks like what he promised in the campaign, the bigger the problems this country will face." ■



CIRO "Floressa" faux baroque pearl choker, $175. and coordinating earrings, $85.

Imitation Is The Sincerest Form Of Flattery

CIRO
FASHION JEWELERS
SINCE 1917
LONDON MADRID GENEVA BEVERLY HILLS MUNICH VIENNA
THE AFFORDABLE EXTRAVAGANCE

694 Fifth Avenue • 791 Madison Avenue
The Plaza • Waldorf Astoria • Saks Fifth Avenue at Rockefeller Center
185 locations throughout the country and worldwide
For the shop nearest you or a complimentary catalog please call (800) 876-3640

Receive a special Ciro gift with any purchase when you mention this ad. While supplies last.

On Madison Avenue/Bernice Kanner

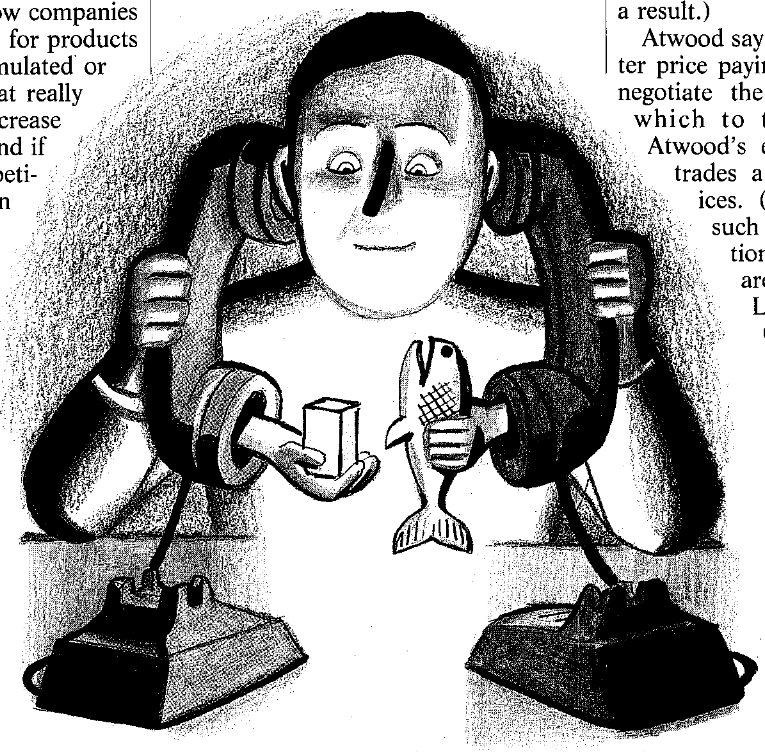
LET'S MAKE A DEAL

A BARTERING BONANZA

WILLIAM LEVITZ, A SENIOR VICE-PRESIDENT at Atwood Richards barter company, is wooing a team from Communications Technology. His client, a phone company, wants to buy power-surge protectors from CT with part of the $15 million in credits it received for trading in thousands of slightly outdated phones (the rest was spent on media services, computers, and industrial-cleaning services).

Why would CT bite? Levitz pitches the advantages of bartering—how companies maximize what they can get for products that have since been reformulated or otherwise changed. But what really grabs CT is the chance to increase billings with a key client. And if CT doesn't snap to, its competitors will. Besides, there *is* an awful lot it could use that Atwood can deliver.

Atwood Richards is the oldest (and biggest) company in what may be the world's oldest form of commerce. (Yes, barter predates cash and probably paid for that *other* industry.) Last year, American companies bartered $5.9-billion-worth of goods and services—a 12 percent surge, buoyed partly by the recession, says Paul Suplizio, executive director of International Reciprocal Trade Association. (Before 1990, barter grew by only 8 percent a year.)



TRADE AGREEMENTS: *Keeping* all *the customers satisfied.*

Recently, major oil companies have traded crude oil among themselves to reduce transport costs. TV and radio stations have traded advertising airtime for computers, antennas, and travel, while manufacturers with excess capacity have traded time on their production lines for goods.

Corporate barter is far more convoluted than a simple chicken-for-a-checkup exchange. Typically, a company sells goods to "a facilitator" for credit to buy inventory for which it would normally pay cash. Take one Atwood transaction begun six years ago. U.S. Steel sold Atwood millions of dollars in steel in exchange for ceramic materials from North American Refractories and rubber belting from Goodyear. In return, Atwood covered NARCO's rent at its Cleveland headquarters for a decade and supplied raw material from Asbury Graphite. Goodyear obtained chemicals from Dow, Monsanto, and Standard Oil. Monsanto and Standard used their credits for ad pages in *U.S. News & World Report;* Standard also got pipeline from LTV Steel. LTV got refractory products from NARCO. Dow got corrugated boxes from a major manufacturer, which received chlorine and soda ash from Olin Corporation, which got railroad chemical-tank linings from Union Tank Car. Monsanto got ad pages in *Time,* which, in turn, received billboard space from 3M, which used its credits for cruises from Norwegian Cruise Line and Taylor Made golf clubs. Get it?

Atwood has traded outdated Elizabeth Arden cosmetics for vodka, blankets, kitchen towels, and crystal. It traded Members Only jackets for production time at a jeans factory in Hungary. Goodyear couldn't take currency for rubber from Zimbabwe, so Atwood accepted cotton towels and traded them to a hotel for room credits.

Credits can buy plane tickets, hotel rooms, tires, ties, and T-shirts. Or they can be used for farm combines, collapsible bikes, French wine, cookware, Waterford crystal, Wedgwood china, Letts of London executive diaries, Parker Pens, and, of course, media services (such as publicity and ad space). Need a factory or office roofed, lighted, furnished, carpeted, staffed, or moved? Atwood has the goods. Ditto on getting materials printed, insured, and sent by air freight. Atwood has fiberglass matting and hydrogen peroxide, computers and corduroy. "If you don't see what you want on the buffet, our kitchen will make it for you," says chairman Moreton Binn. (When he stays in hotels, Binn dispenses Totes umbrellas to the staff, often landing the best room as a result.)

Atwood says its clients won't get a better price paying cash and urges them to negotiate the best discounted rate at which to trade. Fifty percent of Atwood's estimated $500 million in trades a year involve media services. (For other barter brokers, such as Tradewell, CSI International, and ICON, these services are much more important. Last year, major clients like ConAgra, Dole, Konica, Nestlé, Unilever, and Warner-Lambert bartered for $2.5 billion in media services.)

Founded in 1958, Atwood went public a decade later as part of Chemway Pharmaceuticals. After three years, Chemway parent Cooper Labs spun off Atwood as a private subsidiary. Binn, 57, bought Atwood in 1974 and turned it from a media swap shop into a veritable corporate bridal registry. (The "baron of barter" had sat next to the chief of Cooper on a plane—by the time the flight landed, the sale was made.) Soon the workaholic Binn began acquiring products and trading them. He also moved east and west, opening offices in seventeen European cities.

Binn believes barter can help solve America's economic problems. "Excess inventory is no one's fault," he says. "Manufacturers have to relax, let go of their burden. They have to recognize that consumers are fickle, and they're shooting craps.

"Wang Computer went belly-up because it didn't clean house. They carried their inventory at high prices and didn't bite the bullet and realistically unload. Then it was too late. We're the alternative to playing a slow write-down game. We're

Illustration by David Suter.

the insurance company. Cash is the ultimate bartered product. When you go, you can't take it with you. All you can do is spend it for something else."

Binn once sold bat guano scraped from caves as "gourmet" fertilizer, but Atwood doesn't always come out ahead. Three years ago, a deal involving Simplicity Patterns in an exchange for leather hides soured when Russia sent unusable hides. Atwood was also left holding the bag for lawn-feeding devices, *King Kong* posters, Kryptonite rocks, and *Star Wars* cookies. Now it avoids faddish items. Last year, it accepted suntan lotion that "expired" before Atwood could sell it; ultimately, Atwood literally buried the lotion. After a test crash totaled a "sample limousine" Binn had built as part of an elaborate barter scheme, he abandoned car-making. He once bought the lot of Billie Jean King–autographed tennis rackets; after the scandal over her lesbian affair, no one wanted them. Atwood eventually donated them to state prisons.

Contracts require the seller to store the inventory until Atwood finds a buyer, but two years ago Atwood was so sure it could unload a warehouse of aseptically packed Pomi tomato sauce that Binn joked if the sauce wasn't gone in six months, the packer should deliver it to him. Half a year later, 39 semis loaded with tomato sauce pulled up to 99 Park Avenue. (After a stay in a public warehouse, the sauce went to California nursing homes.)

More often than not, however, Atwood's search for homes for cars, computers, clothes, cosmetics, candy, chemicals, and so on succeeds. Some products find their ultimate home is Atwood's headquarters: Binn bartered with a vet for the office macaw. His ultrastretch limousine was the result of a trade, as were the plush conference-room chairs and office carpets, blackboards, coffee cups, lights, Daum fruit bowls, some of the artwork—even the chocolate-peanut cookies served to guests.

Atwood's divining rod is its evaluations team, headed by senior vice-president Bob Levitan. He'll accept credits on airline tickets and hotel rooms but is more cautious with vitamin supplements ("We need to move them within eighteen months, while they're still potent"), toiletries (he rejected the 1988 crop, though he may accept the 1989 vintage), and soon-to-be-outdated calendars. Levitan refused a batch of American "massage" videos because the producer wanted them sent to countries whose VCRs aren't compatible with ours.

An ad-agency agent representing Hawaiian tourism arrives to tell Atwood that Hurricane Iniki has blown away the archipelago's business. Can Atwood do anything with vacation packages? Binn rubs his hands. ■

If you think getting down here is tough, try leaving.

Once you find us, all the way downtown, you won't have a problem getting to Barneys New York, The Gap, and dozens of other shops. Or eleven terrific restaurants. Or our magnificent Winter Garden. With so much in one place, there's really only one spot here that takes a long time to get to: the exit.

The World Financial Center
Shopping Galleries

Directions: Subway: #1, R, N to Cortlandt St., A, C, E to Chambers St.; PATH to World Trade Center; Bus: M9, M10, M22 to Vesey or Liberty St. at West St. Hours: Monday-Friday 10-7, Saturday 10-6, Sunday Noon-5. For more information call 945-0505.

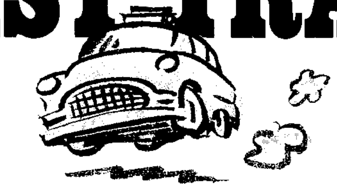
© 1991 Olympia & York Companies (U.S.A.)

Arts & The World Financial Center Events

Grown-ups! GRAB the kids & GO to the GIANT
Children's Book and Activity Fair
at the WORLD FINANCIAL CENTER! Thousands of children's BOOKS for sale! Hear your favorite authors read! SIGNINGS! Searches! LITERALLY!
NOVEMBER 13, 14, 15, 11 AM TILL 6 PM
Information: 212 945-0505
A portion of proceeds to benefit the Fund for New York City Public Education

Hey—admission is free!

FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

Shooting Star

LET'S SAY YOU'RE WRITING about Hubert Davis, the New York Knicks' rookie shooting guard. Since Davis played his college ball for the University of North Carolina, you figure it might be worthwhile to phone up Dean Smith, the hallowed coach of the UNC Tar Heels.

Nice guy drafted first: Knicks rookie Hubert Davis.

A woman answers. "Coach Smith isn't in the office. I think he's down at practice. What's this about?" Hers is not a friendly voice; she has plainly spent many years deflecting just this type of call. But then: "Hubert Davis? You're calling about Hubert *Davis*? Oh, oh, oh—he *is* a sweetheart. We miss him *so* bad."

But Davis's new opponents don't know from sweethearts. He was warned by other ex–Tar Heels, who include Michael Jordan, James Worthy, and Sam Perkins, that the NBA's big dollars are accompanied by big bruises—especially for a rookie. "To be honest with you, I did not believe them," says Davis, a humble and soft-spoken 22-year-old whose face recalls the bear on a squeeze bottle of honey. "But it's crazy up here. It doesn't matter who I'm guarding—they're definitely going after me."

Davis, who is listed at six feet five and 183 pounds, spent much of the preseason being posted up by bigger, stronger guards. Fortunately, he did some prodigious scoring himself, averaging 10.3 points a game. Davis is the owner of a divine jump shot, which is partly genetic: His uncle is Walter Davis, the Carolina scoring legend who recently retired after fifteen NBA seasons; Hubert Davis Sr. also played college basketball and, according to his son, has the best jump shot in the family. The younger Davis also considers his father his best friend and credits him, along with God and UNC coach Smith (who, in some quarters of Tar Heel country, are considered one and the same), with turning a scrawny, hoops-crazy kid into an NBA player. Not that Davis is single-minded: He majored in criminal justice at Carolina and plans to start working toward a law degree.

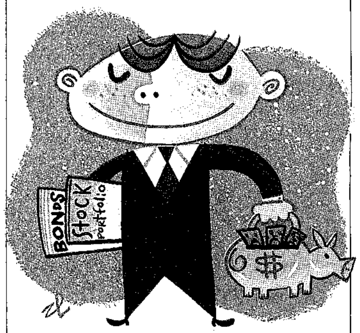
Knicks coach Pat Riley used Davis liberally during the preseason—in part because of an injury to Rolando Blackman, in part to acclimate Davis to the agonizing NBA pace. Now that the regular season has begun, Davis will surely ride a lot of bench. Still, you'll never catch him complaining—about either the NBA or New York, which is nothing like the Washington, D.C., suburb where he grew up.

"This was my dream; this was where I always wanted to play," says Davis, slipping on a small silver cross and his UNC letter jacket after a recent game. "And it's only a shuttle ride for my dad, so he can come up every week." Dad is a senior official at the federal Department of Education.

By the way, Coach Smith returned the phone call. He says Davis is a hard worker, an overachiever, and—yes—a sweetheart.

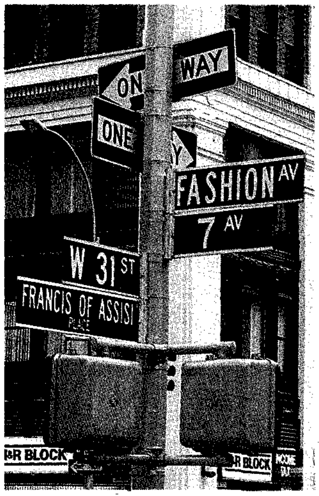
STEPHEN J. DUBNER

OVERHEARD



A MAN PHONED F.A.O. SCHWARZ, looking for a piggy bank. "We don't sell piggy banks, sir," came the reply. "Our children don't save—they invest."

STREET SEEN



Irony intersection.

Photographs: top, Shonna Valeska; bottom, Andrew Garn. Illustration by Robert de Michiell.

OPERA NEWS

Woman on the Verge

DIRECTOR FRANCESCA Zambello has a gift for the big picture. She has arranged 500 people onstage for the finale of *War and Peace* at the Seattle Opera. She has watched in horror as a flock of sheep in her huge London *Tosca* production got lost in their dry-ice fog and headed into the audience.

So was Zambello crushed when that largest of tenors, Luciano Pavarotti, bowed out of *Lucia di Lammermoor,* her Metropolitan Opera debut production, opening November 19? No, *signori e signore;* she is directorially flexible. Both Pavarotti and his replacement, the hot young tenor Richard Leech, are gifted artists, she notes—but different.

"Clearly, it changes one's approach to the piece," says Zambello, who was born on New York's Upper West Side. "In any case, I see the character of Edgardo as an icon of the romantic dream lover." That's boyish, agile Leech—with soprano June Anderson plunging into bloody madness in the Donizetti title role. The first American woman to direct a new production at the Met, Zambello admits, "I feel a lot of pressure. But anxiety is part of the gasoline that makes everybody run in theaters."

Grave doings: Francesca Zambello with a sarcophagus from Lucia.

She has always been around the stage, growing up in Europe with her Italian father, a businessman and actor. Her Scottish mother, an actress, "did theater in Vienna, Paris café shows . . . and I would be perched in the dressing room. My whole life, I really wanted to be a director."

Now in her mid-thirties, Zambello ran Milwaukee's Skylight Opera Theatre for seven years, then became an assistant to the late, great European director Jean-Pierre Ponnelle. "He gave me the courage. When you're starting out to make a creative statement, it's like jumping off a diving board, and you don't know if there's water underneath."

Dark-haired and animated, Zambello exudes an energetic warmth that gives courage to all. "Everybody has insecurities in the theater," she says. "My idea is, instead of trying to power-trip people, to be open and accessible. And that's a nurturing feminine instinct." Though the number of women directors is growing, being female still has its disadvantages. "Most people who run opera houses and who write about your work are men. Clearly, there's a bias."

Zambello also can work small. She is deeply involved in Carly Simon's new "family" opera, *Romulus Hunt,* about a boy and his divorced parents, to make its debut early in 1993 at the John Jay College Theater and at Washington's Kennedy Center. Next May, she directs the world premiere of a Philip Glass music-theater work at Harvard's American Repertory Theatre. Size, after all, isn't what attracts Zambello to a story. "If something's successful," she says, "I always see an emotional river running through it." JEANNIE WILLIAMS

CHOW

TIME FOR A CHANGE

BILL CLINTON ISN'T THE ONLY YOUNG upstart to benefit from the recession. This year, three fresh establishments—Bouley, Aureole, and Union Square Cafe—head the list of favorite restaurants in the *1993 Zagat New York City Restaurant Survey* ($9.95). The shake-up knocks longtime incumbents the Four Seasons and Lutèce down to Nos. 4 and 7. "The young American chefs are taking over," Tim Zagat says.

According to Zagat and his wife, Nina, the slow economy has also brought more attentive service, healthier food, and lower prices. And though *Zagat's* 8,300 arbiters of taste continue to eat out less—3.1 times per week, compared with 3.2 last year—they applaud improvements with higher ratings in every category.

The '93 *Zagat* heralds the opening of 145 restaurants in the past year, a record. Some of the splashiest: Felix ("Everybody must kiss both cheeks," commented one survey respondent), Gabriel's ("Minimalist modern setting with maximalist taste"), and Trois Jean ("Très Français, très bistro"). But the survey also says good-bye to Mondrian, Eze, Espace, and the 124-year-old Landmark Tavern.

The "Bang for the Buck" category is topped by the McDonald's on lower Broadway—a first for a major fast-food chain. The burgers are the same, but this Golden Arches also serves up espresso, live cabaret acts, Dumas pastries, and stock-market quotes. The otherwise ethnically diverse list counts El Pollo ("lusty Peruvian chicken"), Brother's BBQ ("hick-meets-hip"), and Khyber Pass ("no-frills East Village Afghan"). Not to mention a rash of budget pasta joints.

But *Zagat* isn't all about penny-pinching and penne. The glittery Les Célébrités, the "Newcomer of the Year," rates first in décor and price (at $74 per person, it edges the Quilted Giraffe by a dollar). And as for the chronically busy reservation phone lines at Le Bernardin? Says Tim Zagat, "I suggest you try calling them now." KATE O'HARA

Photograph by Chris Buck/Visages. Illustration by John & Wendy.

TRUE TALE

STRANGERS IN THE NIGHT

THE NIGHT BEFORE MY DAD shipped out to the South Pacific in 1943, he and two other Marines went to the NBC Studios in L.A., where Frank Sinatra was going to be doing a live radio show. None of these guys had a plugged nickel to his name, but, hey, seeing Sinatra was almost the same as hearing him, right? Finally, on that warm August night, a big white Cadillac pulled up outside the side entrance, and out came Sinatra and his entourage.

"Hey, guys, why aren't you inside already?" Sinatra paused to ask.

"We don't have seats," my father volunteered, sort of embarrassed.

"You do now," said Sinatra, motioning them in.

My father, who has the best taste in music next to Sinatra, loves telling this story, and I must have sat through it twenty times over the past 40 years. But then, when most guys my age were listening to "In-a-Gadda-Da-Vida," I was secretly humming *scoobee doobee doo.*

Ever since I arrived in New York in 1974, I had wanted to hear Sinatra. But every time, some lousy bum, as Sinatra would say, said, "*Ehh.* Why bother? The voice has gone. You shoulda heard him when. . . ."

FRANK SINATRA M.G.M. Star
GIRLS! Here is the Only BRACELET in the U.S.A. Autographed and Endorsed by FRANK SINATRA
SCREEN ROMANCES
STATE FAIR
NIGHT AND DAY
Come Out, Come Out, Wherever You Are
SINATRA
STEP LIVELY

But maybe because I have my own little boy now, I ignored the bums this time. I wanted someday to tell Zachary about the night his dad saw Sinatra.

At 9:25 on a Thursday night in October, Sinatra, looking tanned and fit in a real swell tuxedo, strolled out onto the stage of Radio City and limbered up with "Come Fly With Me." At times, you could still hear those tender, sweet notes from *Songs for Swingin' Lovers.* You could, for a moment, still see the tie loosened, the straw hat dipped at a roguish angle. Later, over the rattle of ice cubes and Jack Daniel's, came "Strangers in the Night," "My Way," and a sensational "One for My Baby," done the way I always imagined Sinatra would do it: alone, on a bar stool, a drink in one hand, a cigarette in the other.

After the show, as I walked out onto East 51st Street, it was limousine-to-limousine. Around one silver Cadillac an enormous number of people had gathered. I couldn't resist. I headed toward the car. Suddenly, and for no reason that I can think of, the crowd started to part. In what now seems a sort of dreamlike trance—more *Nights of Cabiria* than *Day of the Locust*—I went right up to the window, cupped my hands around my face, and looked in through the smoked glass. There, by God, he was, holding hands with Barbara, dressed in his tuxedo, the orange pocket hankie still in place.

I rapped on the glass. Slowly, like a silver-haired mannequin, he turned, looked straight at me, and then lowered the automatic window.

"Mr. Sinatra," I said, dry-mouthed and a little bit embarrassed. "My dad introduced me to your records more than 30 years ago, and I've been listening ever since."

Without missing a beat, Sinatra extended his hand and said, "Thanks. That's swell of you to say that. Good luck."

With that, the window started going up, and the horns started honking. The car began to move ahead into the night. And I headed home to Zachary.

RICHARD DAVID STORY

WORK IN PROGRESS

Out of the Closet

DURING A 1966 renovation at the American Museum of Natural History, half a ton of paintings of prehistoric animals were rolled up and stored in closets. The murals didn't come out for 25 years—and when they did, they were faded and tattered.

It was sad treatment of the work of Charles R. Knight, the man who gave the modern world its first notion of how prehistoric animals might have appeared with flesh on their bones. Knight is also credited as the inspiration for the look of such cultural icons as the dinosaurs in *King Kong,* the dinosaurs in *Fantasia,* even the Sinclair Oil dinosaur.

Now the museum is renovating once more, a $43.5-million project that includes the $200,000 restoration of three murals painted between 1916 and 1923 and given to the museum by Knight's patron, J. P. Morgan.

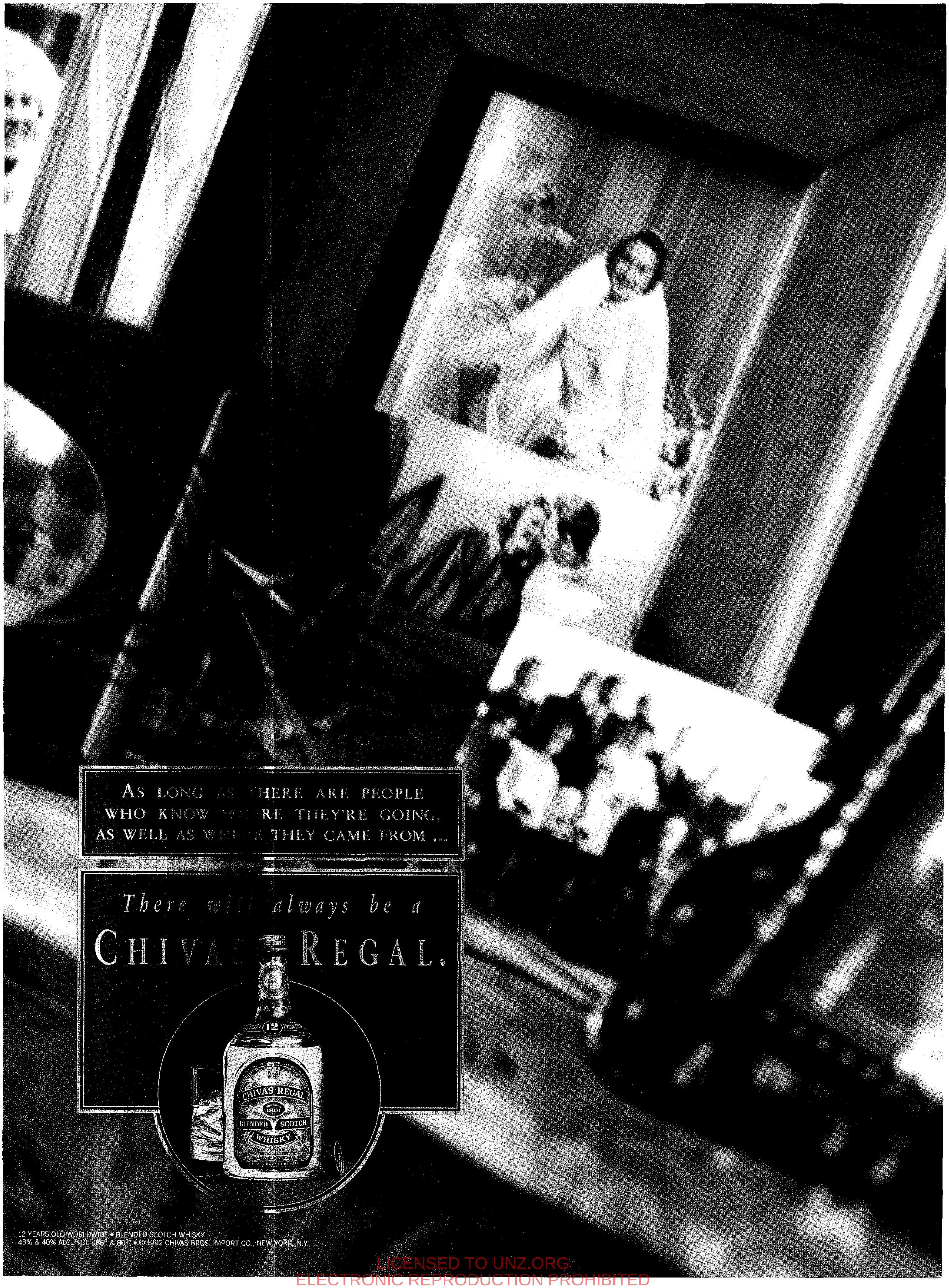
It took a year of delicate patching to make *La Brea Tarpits* and *Autumn in New Jersey With a Giant Beaver and Deer Moose* structurally sound. Now touch-up painting has begun. Restorer Felicity Campbell predicts what she half jokingly calls "the Knight nightmare" will take another six months.

Knight moves: Felicity Campbell restores a reindeer.

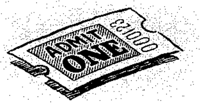
First in line to see the 900 square feet of jute canvas murals unveiled will be Rhoda Knight Kalt, the artist's granddaughter. "Toppy's heart and soul was with the American Museum," she says. "We spent my childhood walking its halls. It's my long, long dream realized that his murals be restored and shared with generations to come."

JEAN NATHAN

Photograph, bottom, by Tria Giovan. Sinatra photograph by Photofest; memorabilia courtesy of the Lester Glassner Collection.


AS LONG AS THERE ARE PEOPLE
WHO KNOW WHERE THEY'RE GOING,
AS WELL AS WHERE THEY CAME FROM ...
There will always be a
CHIVAS REGAL.
12
CHIVAS REGAL
1801
BLENDED SCOTCH
WHISKY
12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY
43% & 40% ALC./VOL. (86° & 80°) • © 1992 CHIVAS BROS. IMPORT CO., NEW YORK, N.Y.

HOT LINE



THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY

Benoit Barbier

MOVIES

The Lover: Even in the English translation, the short, chiseled sentences of Marguerite Duras's accomplished novella had power. Jean-Jacques Annaud has captured Duras's literary qualities, but he's also added a cinematic vitality.

TASTINGS

BY ALEXIS BESPALOFF

Spirited arrivals: The Jacob's Creek wines from Australia's Orlando winery offer good values at $8—look for the appealing 1991 Chardonnay and the light-bodied, easy-to-drink 1989 Cabernet Sauvignon and 1990 Merlot.

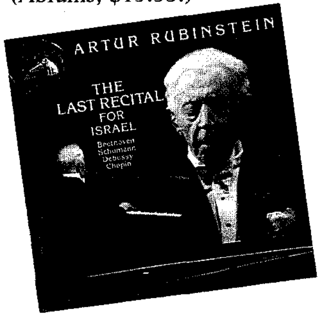
SHOPPING

As part of Literacy Volunteers of New York's national Reading House program, Barbara Walters, Peter Jennings, Beverly Sills, Mary Tyler Moore, Arnold Scaasi, and Liz Smith have created "fantasy rooms" from their memories of favorite childhood books. Sponsored by *Traditional Home* magazine, these six rooms are anything but conventional. Best of the bunch? Liz Smith's Kansas kitchen, inspired by *The Wizard of Oz,* is a hoot. You'll want every last piece of kitsch, including the kitchen sink. At ABC Carpets.

Bill Holt

BOOKS

The Sign of the Seahorse, Graeme Base: This enchanting children's book is now in its seventh printing, and no wonder. The story is fun: an illustrated adventure tale in which the villainous Gropmund Grouper, the Pearl Trout, and Corporal Bert of the Soldiercrab Army comb the bottom of the ocean for thrills. (Abrams; $19.95.)

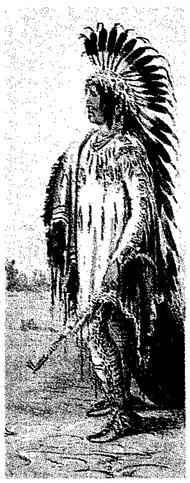


RECORDINGS

The Last Recital for Israel, Artur Rubinstein (RCA Victor Red Seal): Recorded live in California on January 15, 1975, the latest Rubinstein release includes Schumann's *Fantasiestücke, Op. 12,* and Beethoven's *Appassionata* sonata, as well as works by Chopin, Debussy, and Mendelssohn.

ART

"Native Americans in Focus": More than 100 prints and photographs, all of them from the New York Public Library's own collections, reflect how Americans have viewed the Indian, beginning with images from the sixteenth century. Through January 30.



Theo O. Krath

SCENES

The Big Apple Circus: Adding a bit of international flair, this year's one-ring circus marks its fifteenth anniversary with an all-new show called "Goin' Places." There's a juggler from Russia, a contortionist from Mongolia—even a mime from Peru. Through January 10.

THEATER

It's showtime: After one of the slowest starts in theater history, this season is *finally* beginning to stir. For the sentimentalists, there's the twenty-fifth-anniversary revival of *Jacques Brel Is Alive and Well and Living in Paris* at the Village Gate. Then there's *My Favorite Year,* based on the Peter O'Toole movie and now in previews at the Vivian Beaumont. *Solitary Confinement,* a good old-fashioned thriller by Rupert (remember *The Mystery of Edwin Drood*?) Holmes, starring Stacy Keach, is at the Nederlander Theater.

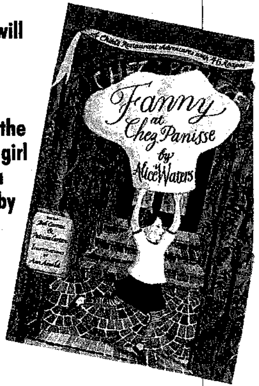
MUSIC

To coincide with Magritte and his floating hats at the Metropolitan Museum, the newly renovated American Symphony Orchestra has decided to take on the Surrealists, as well. On November 13, the orchestra plays Avery Fisher Hall with a program of Poulenc, Cage, and the like.

ASK GAEL

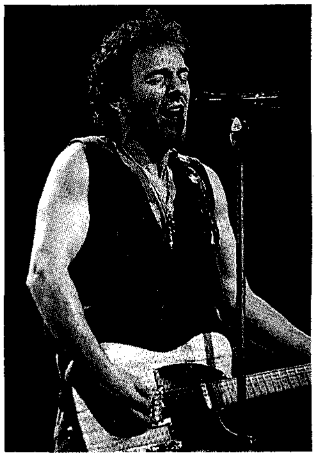
What's going on in the Grill at the Four Seasons? Reality strikes. In a bid to woo the more and less affluent masters of the universe, the new Grill at Night offers slashed prices—prix fixe $26.50 to $37.50 (depending on entrée) and wines by the glass at $5, by the bottle at $30 and under.

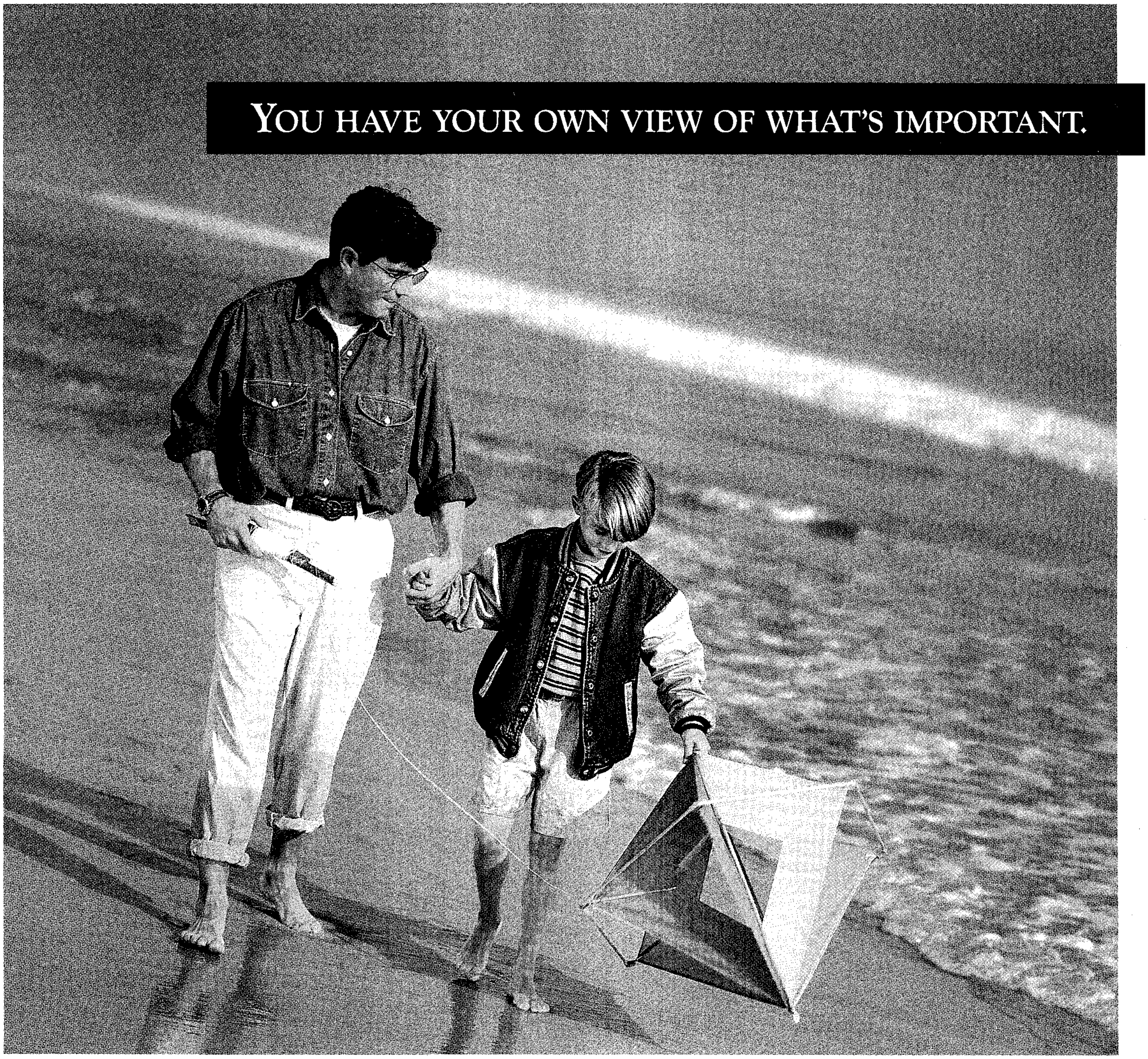
***If you were a kid, whose kid would you be?* I'd like to think I could be Alice Waters's Fanny. And so will any budding gourmand who reads *Fanny at Chez Panisse*—the story of a little girl growing up in a restaurant run by a fussy mom. With recipes meant for beginners; illustrated by Ann Arnold.**



TELEVISION

Bruce Springsteen Plugged: His latest albums bombed, but his first TV concert soars. Highlights: a sexy "Red Headed Woman" and a searing "Darkness." (MTV; November 11; 10 to 11:45 P.M.)


Eric Robert/Sygma


YOU HAVE YOUR OWN VIEW OF WHAT'S IMPORTANT.

NOT TRANSFERABLE
AMERICAN EXPRESS
OPTIMA
3737 321345 61008
58
C F FROST

You see your priorities clearly. Both personal and financial.

You carry the Optima^{SM} Card. You count on the American Express tradition of service to be there for you.

You appreciate the individual way your interest rate, currently a low **14.25%** for purchases,* reflects the responsible way you manage your account.

And you can get an even lower rate, currently **12%** for purchases,* simply by charging $1,000 or more in a year and paying your bills in a timely manner.

So, when you want the option to extend payment with a real advantage, you choose the Optima Card.

YOU KNOW WHAT YOU'RE DOING.^{SM}

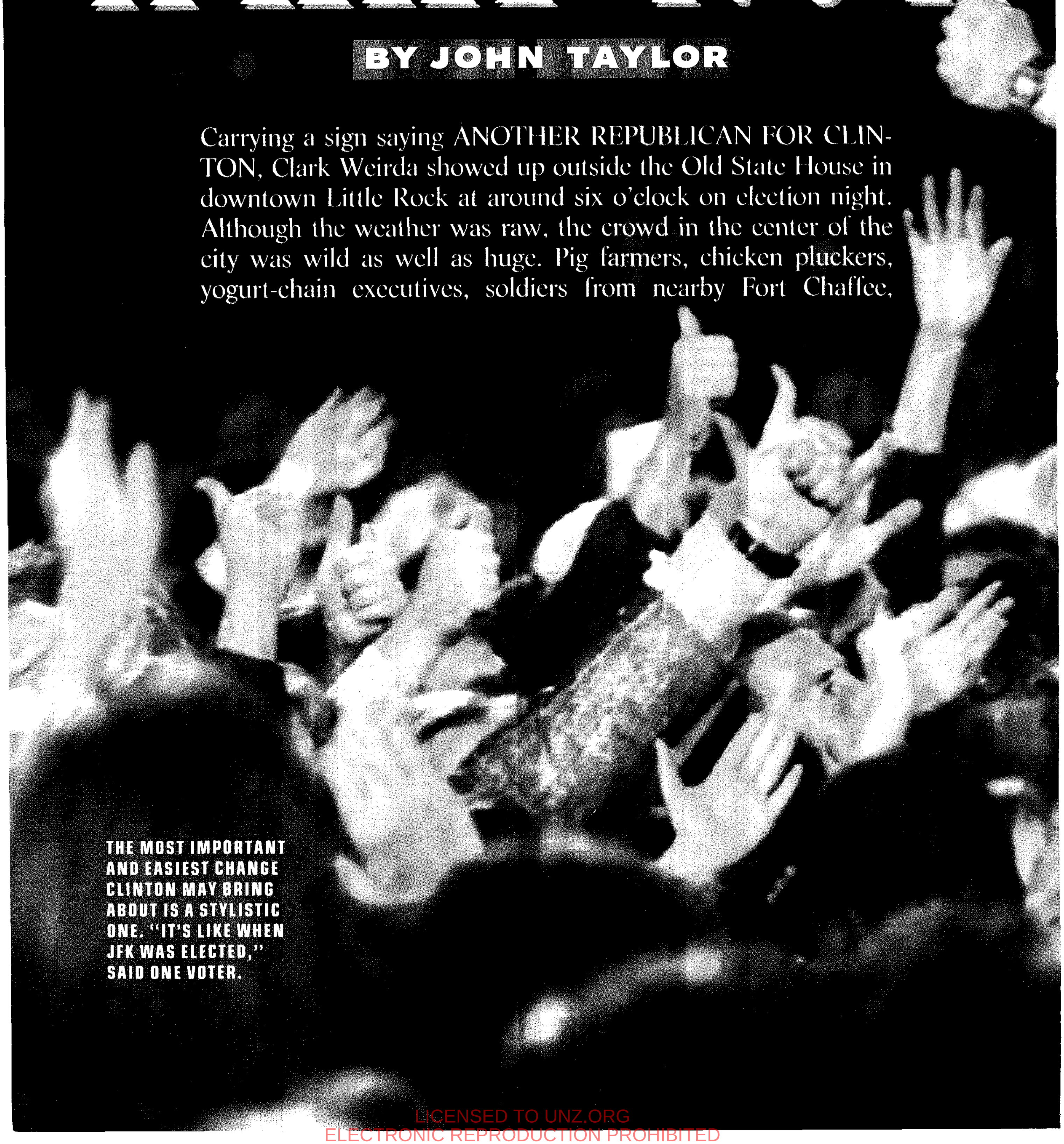
AMERICAN EXPRESS ®

*Optima Cardmembers in good standing receive an Annual Percentage Rate for purchases that's currently 14.25% (16.90% for cash advances). Cardmembers in good standing over a 12-month review period with at least one year of tenure on their American Express and Optima Card accounts who spent at least $1,000 on the Optima Card during the review period qualify for an APR that's currently 12.00% for purchases (16.90% for cash advances). All other accounts receive a competitive APR that's currently 18.25% for purchases (18.90% for cash advances). All rates are adjusted semiannually based on the Prime Rate as listed in The Wall Street Journal. The annual fee for the Optima Card is $15 ($25 for non-American Express® Cardmembers). For more information or to apply call 1-800-OPTIMA-6. © 1992 American Express Centurion Bank.

WHAT NOW

BY JOHN TAYLOR

Carrying a sign saying ANOTHER REPUBLICAN FOR CLINTON, Clark Weirda showed up outside the Old State House in downtown Little Rock at around six o'clock on election night. Although the weather was raw, the crowd in the center of the city was wild as well as huge. Pig farmers, chicken pluckers, yogurt-chain executives, soldiers from nearby Fort Chaffee,



THE MOST IMPORTANT AND EASIEST CHANGE CLINTON MAY BRING ABOUT IS A STYLISTIC ONE. "IT'S LIKE WHEN JFK WAS ELECTED," SAID ONE VOTER.

AP/Wide World

beer-swilling neo-crackers with rattail braids and heavy-metal T-shirts had all gathered in one seething mass to celebrate their boy's victory. They stamped their feet and shivered in the biting wind off the Arkansas River, but they also whooped and shouted and drank—partied hard in true razorback fashion, besotted with, more than anything else, the idea that the leader of their little hardscrabble state was going to become the next president.

At a bit after 9 P.M., when it was announced that Ohio had clinched the electoral victory, making Bill Clinton the forty-second president of the United States, Weirda began to chant, "No more Bush! No more Bush! No more Bush!" Others picked it up, and it spread through the crowd until one entire section of Markham Street boiled with the jubilant chant.

Weirda, who long ago got used to the quizzical looks or dumb jokes everyone who meets him makes about his name, is young, at 27, and white. He lives in Little Rock, where he is self-employed, servicing the computer networks of small businesses in and around the city. He doesn't mind working for himself, but it's a little unstable, and he'd rather join a company. However, the economy being what it is, few of the companies where he could conceivably go to work are in a position to hire him.

Weirda had never before voted for a Democrat in a presidential election, but that day, he had cast his ballot for Clinton and, with his sign and a CLINTON-GORE feedlot cap, had come to listen to the president-elect's acceptance speech. Well informed and self-aware, Weirda was unapologetic about having voted for Ronald Reagan in 1984 ("We were dealing with different priorities then; we had a strong Soviet threat") and George Bush in 1988 ("He was the better person for the job").

But he felt Bush had exhausted himself. "He's done a lot of good things; he's just out of ideas." And so he had turned to the governor of Arkansas, and not out of chauvinism, either, since he had moved to the state only three years before and felt no true affinity for it. "With Clinton, at least *something* will happen. I'm surprised at how I feel. I'm a conservative. But now I'd much rather have a president who's going to do something, even if it doesn't work, than one who's going to sit around and do nothing."

FIRST IMPRESSION

Some of the Clinton agenda can be implemented quickly at little cost, creating an impression of sweeping change.

★ ★ ★

After Weirda waited a good five hours, Clinton finally appeared, coatless, with Hillary and Chelsea, walking in that slow, dreamy way he has out through the opened double doors of the Old State House and onto the wide veranda. He waved at the thundering crowd, smiling the Clinton smile, the one where he bites his lower lip and nods in a way that makes him seem slightly disbelieving as well as deeply pleased. With one hand in his lower jacket pocket—just the way JFK used to do it—he stepped up to the festooned podium to make his first official remarks as the next president. "Well," said Weirda as Clinton began to speak, "I'm now really curious to see how things go."

SO ARE WE ALL. AND THAT'S BECAUSE, AS WEIRDA HIMSELF points out, while Clinton was elected to do *something,* it's not quite clear what that something is. He's supposed to change things, of course. "He's ready to work on the mandate from the American people—the mandate for change," George Stephanopoulos, Clinton's communications director, said last week. And the first thing he's supposed to change is the state of the economy. "We've got to get the economy moving," Senate majority leader George Mitchell said. "Clinton identified that and will move forward with a credible plan to do it."

But what exactly is the "credible plan"? While the Clinton camp contains some "deficit hawks" who think the new administration's first priority should be to move toward a balanced budget, the overall tendency among his advisers has been to throw around a lot of breezy talk about a "short-term stimulus." Most of them think it should be easy to give the economy a quick goose and then, when everyone's back to work, tackle the deficit. As Ross Perot would no doubt have observed, "It's that simple."

But, in fact, the president-elect has very little room to maneuver. If he decides to stimulate the economy through government spending, he will have to get that money by raising taxes, which he has promised not to do except on the rich. He could borrow more money, but that would increase the $4 trillion deficit and presumably force interest rates up, creating havoc in the bond market; or he could make substantive cuts in middle-class entitlements or military spending.

The military, where spending in constant dollars soared from $248 billion in 1980 to peak at $377 billion under Reagan and then fell under Bush to $287 billion last year, is the one clear place in the budget where Clinton could make cuts large enough to offset any increased spending for "reinvestment" in America. Massachusetts congressman Barney Frank would like to see Clinton reduce spending on NATO and force American allies in Asia to at least *help* pay for the American military presence there, which protects them from a Soviet threat that has ceased to exist.

But any transfer of spending from the military to the infrastructure could initially result in greater dislocation as discharged soldiers swell the ranks of the unemployed. And anyway, Clinton proved reluctant during the campaign to argue for significant military scalebacks, not only to allay concerns that his history of draft evasion would make him an unfit military leader but also because he was aware that, as happened with Kennedy, foreign powers are always tempted to bully an untested new president—and, indeed, Saddam Hussein celebrated Clinton's victory by firing a pistol into the air at a rally in Baghdad.

Clinton's promises to find the money for investment by reducing health-care costs and pruning inefficiency from government have all the magnificent vagueness of promises by candidates since Reconstruction to reduce the size of government by eliminating "waste, fraud, and abuse." If Clinton is unwilling to kill utterly useless military spending on items like the Seawolf and Centurion submarines and the Osprey vertical-takeoff and -landing aircraft, some people can't imagine him summoning the political spine to do anything more than squeeze a few drops out of the massive, money-soaked sponge the federal bureaucracy represents.

Because he campaigned for change, Clinton is expected to deliver it rapidly and dramatically. If he doesn't, it is said, he will have failed to satisfy expectations. As a result, Clinton is now widely thought to be burdened with what has come to be known as the "expectations problem." He's treated, like a character in a parable, as the prisoner of his promise.

The expectations problem is to some extent a media construction, the result of all the predictable commentary and articles about "the first 100 days" that establish arbitrary goals for Clinton and then proceed to question his ability to attain them. But Clinton's expectations problem is also compounded, ironically enough, by the very success of the campaign he ran. Clinton's vaunted "message discipline" meant focusing at all costs on the

AFTER THE FALL: BUSH AND QUAYLE GREET SUPPORTERS AT THE WHITE HOUSE.

failed economic policies of George Bush. Though the campaign was less personal than the one Bush waged and did not need to rely on distortion, it was, in its own way, just as relentlessly negative.

When Bush was not busy denying the economy was in trouble, he struggled to shift the campaign's focus from what was wrong with it to what should be done to fix it. This move, while logical on one level, also created a contradiction that impaled him. Nonetheless, shifting the focus to the future was indeed Bush's best chance. But the Clinton campaign successfully blunted that effort. The state of the economy, and Bush's responsibility for it, remained the issues.

As an alternative, Clinton offered a utopian vision of a country in which virtually everyone will be insured, educated, and employed. Even after winning, he continued this line, calling in his speech on election night for the country "to face problems long ignored—from AIDS to the environment to the conversion of our economy from a defense to a domestic economic giant." How he would get the country to this point, and what sacrifices would be required to make the trip possible, remain somewhat sketchy.

TO JOHN STARR, THE FORMER MANAGING EDITOR OF THE Arkansas *Democrat-Gazette* and a persistent critic of Clinton, such facile evasiveness is characteristic of the president-elect. He argued in his column on Election Day that in Clinton the country was getting "a man without bedrock moral principles; a leader who trades pork for votes and who is easily manipulated by stronger personalities around him; a chief executive who was slapped around often and brutally by legislative leaders because in twelve years as governor he was never able to put together a firm Clinton coalition in the General Assembly."

Maybe. But Starr fails to point out that the president-elect *did* put together a firm Clinton coalition in the Democratic Party, not only assembling solid regional blocks in the West, Northeast, and Midwest but also attracting a majority of blacks, the young, and the old. Thus, despite the fact seized on by Republicans that Clinton received only 43 percent of the popular vote, he did in fact win enough to claim a mandate.

In any event, a mandate is determined less by the size of a president's victory than by his willingness to seize the opportunity that victory presents to press his agenda. Neither Jimmy Carter nor George Bush, the only two presidents in recent history to be voted in and then voted out of office, had much of a convincing agenda, one that was more than the sum of its programs. Bush simply represented the continuation of the status quo, and Carter seemed to see himself as an icon of moral purity who would inhabit the White House and, through an act of magical contagion, cleanse it.

Clinton does have an agenda. And much of the Clinton agenda can be accomplished instantaneously and with virtually no expense, creating an impression of sweeping change. Clinton can allow research on fetal tissue. He can sign the Family and Medical Leave Act, the Freedom of Choice Act, and the Brady Bill. He can institute enterprise zones in inner cities and allow gays in the military. Presuming Harry Blackmun resigns from the Supreme Court, he can nominate a replacement who will thwart its conservative drift. If Clinton simply signs into law bills that vetoes by Bush have bottled up for years, change will seem to be occurring at a feverish pace even before he introduces any legislation.

Clinton's staff could possibly put his health-care program into legislative form by inaugural day. If it's reasonable, it should fly through Congress. Much more interesting, and telling, will be to see whether Clinton is able to procure a line-item veto, which he enjoyed as governor of Arkansas. It's almost inconceivable that

Photograph by Jeffrey Markowitz/Sygma.

VIRILITY AND SELF-CONFIDENCE: IN LITTLE ROCK FOLLOWING THE ELECTION.

members of Congress would give him this power, but if anyone can persuade them, it will be a Democrat. If Clinton exploits successfully the public alarm over the deficit, created to a large extent by Ross Perot, it could force Congress to yield, giving the president the instrument to reassure bond holders, banks, and Wall Street analysts that the Democrats can and will cut spending.

One assumption arguing against such a development is that, as soon as Clinton enters the White House, all the old Democratic specters—the aggrieved minorities, the beleaguered labor unions, the social activists, the big-city mayors—will appear demanding their handouts. Bella Abzug is already talking about educating the president on the needs of the poor. But other, more influential members of the Democratic coalition realize that federal largess is neither available nor productive. "We don't want to take a laundry list to the White House," said Boston mayor Raymond Flynn, who was in Little Rock last week for the celebration. "There's a lot of things Clinton can do besides handing out money. People want work, they don't want welfare."

The cooperation of Democrats like Flynn in Clinton's New Covenant, together with a flurry of legislation that does not require big spending programs, can create momentum that will buy Clinton time on the economy. Interestingly enough, while Clinton has been declaring that the country can do better, his aides have tried to downplay notions of magical turnaround on the economy. "I think the president-elect has been wonderfully candid in saying we didn't get into this mess overnight and we won't get out of it overnight," said Clinton's aide Paul Begala.

Indeed, despite the supposedly looming expectations problem, hardly any of the dozens of people I talked to at Clinton rallies in the final weeks of the campaign believed Clinton was going to work miracles. Many expect more difficult times ahead. "The people who listen to him closely realize it's not going to be quick and easy," said Linda Garvin, an accountant from Jacksonville, Arkansas. "It's going to take a while, at least two and a half years, before we see any real improvement. But by his second term, we're going to be fine."

Some stock analysts, however, believe the economy is on the verge of a recovery, and all that is needed to kick it off is a shift in consumer confidence that could be brought about by the brisk, dynamic style of a new administration. "If you talk about change, you can create change; it's a self-fulfilling prophecy," Steven Cherin, a corporate lawyer, said at a Clinton rally in Pittsburgh five days before the election.

And, in fact, the most effortless change Clinton could produce is a stylistic one. "It's like when JFK was elected," said Miriam Cherin, Steven Cherin's mother, who had come with her son and her granddaughter to the rally. "The people he brought with him had new attitudes that raised the spirits of the country. This is the same thing."

The new attitude is clear in the Clinton-Gore iconography established already: the towheaded Gore girls; the jumpers and sleeve tearers at the Democrats' campaign rallies; the couples dancing to Fleetwood Mac music; and, of course, the bus tours. Tipper Gore, speaking at the campaign's final big pre-election rally in the Meadowlands and using the phrase "Bill and Al and Hillary and I," portrays those trips in nostalgic hues. "It was like a double date, with the future of America at the end of the line," she told the crowd.

Indeed, the tours have quickly achieved a kind of mythic stature; they've entered the land of political fable to become visual reference points for how the politically energized postwar generation is reaching out to connect with heartland values. Through such gestures, Clinton has already done one thing his role model Kennedy did when he won: He has made government service, and the idea of the Democratic Party, once more fashionable for young people.

Part of that, no doubt, is due to the fact that not since the sixties have the Democrats projected such an image of virility and self-confidence. They again have sex appeal. "We had a mock election at our school, and Clinton was the big winner," said Carolyn Cherin, Steven's daughter and Miriam's granddaughter. "A lot of

Photograph by UPI/Bettmann Newsphotos.

people understand that the government hasn't been doing what it should be doing. It's cool to be a Democrat."

IN THE IMMEDIATE AFTERMATH OF CLINTON'S VICTORY, ONE shibboleth was treated as axiomatic: that, as the Arkansas *Democrat-Gazette* put it in a headline last week, BUSH LOST TO STALLED ECONOMY. But while "the economy" was the central issue in the campaign, what did people really mean by that phrase? My theory is that they did not actually mean the economy itself, since for the past six quarters the gross national product has been increasing at an average rate of 1.75 percent; and while that rate of growth is extremely modest, it is growth nonetheless. Several supposedly foolproof economic models, the most well known by Yale economics professor Ray Fair, all projected a Bush victory on the grounds that inflation was not high enough and real growth not slow enough to make Americans so dissatisfied they would throw out the incumbent and turn the country over to an untried, unknown newcomer.

The economy was instead a metaphor or code word for quality of life. What truly concerns 90 percent of the people, those who have jobs and don't expect to lose them in the near future, is not so much the unemployment figures as the country's horrifying social disintegration. Clear evidence to support this could be found in a Washington *Post*–ABC News poll released the day of the election that recorded "the voters' top fifteen worries." The issue that most people worried about was crime, followed by uncaring politicians, the cost of college education, AIDS, and worsening schools. The fear of "more economic bad times" came in sixth, behind all these other concerns, which are aspects of what Marc Miringoff, a professor of social policy at Fordham University, calls "the Index of Social Health."

MISSED METAPHOR

When people talked about the economy, it was a metaphor for the overall direction of a troubled country. Bush didn't get it.

★ ★ ★

Last month, Miringoff reported that the country's social-health index—as measured by sixteen factors, including infant mortality, teen suicide, unemployment, homicides, and the gap between rich and poor—had reached a 21-year low. This, much more than the weak economy, is what is responsible for the approximately 80 percent of the people who, according to the pollster Richard Wirthlin, continue to believe that the country is "off on the wrong track."

"This is not just a misery index for the poor," Miringoff says of his study. "It includes everyone. It's a malaise indicator." But, as Miringoff explains, the political dialogue doesn't contain the vocabulary to discuss the state of the country's social health. "Social health isn't monitored very closely. TV rarely reports on infant mortality, whereas we have economic indicators coming at us every day, so people don't have a convenient way of identifying the overall problem."

Given the absence of accessible language to express their anxiety, Americans, in many cases not even aware of it themselves, began to use "the economy" as a shorthand substitute, and a misleading one at that, for the more general notion of overall social health. Perhaps the most glaring mistake in Bush's entire campaign was his failure to grasp this. Bush simply didn't get it. He thought that when people talked about the economy, they *meant* the economy, and consequently he wasted a great deal of his campaign trying to convince people that the economy was not as bad as they thought it was.

"A lot of families are hurting, but the economy is moving," Bush characteristically told a crowd in Burlington, Wisconsin, on a cold, damp morning four days before the election. "And the worst news in the world—you could see the tears coming down the face of the governor and the Ozone Man, you could see it when the tears trickled down their face because it came out that our economy grew for the sixth straight quarter, and grew at 2.7 percent. *We're on the move!*" But because it was not primarily the economy that people needed to be reassured about, the message went nowhere.

THE SIZE OF THE CLINTON VICTORY WAS SO SIGNIFICANT, it seems to have a certain inevitability about it, as if both candidates were simply carried along by currents of popular discontent they could do little to control. Clinton's aides, of course, dismiss the idea. "The man was an extraordinary campaigner," said James Carville. Much more extraordinary than the message. After all, he added, " 'It's time for a change' is hardly new." Similarly, resisting the idea that a Bush defeat was inevitable, conservatives like Rush Limbaugh have argued that if the president had campaigned since Labor Day with the same vigor he began to show in October, he might have come from behind to win.

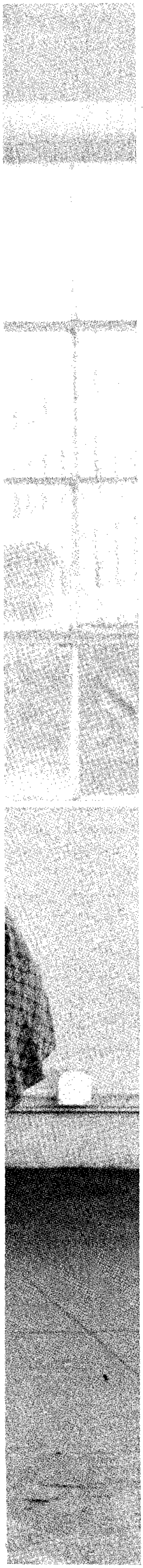
Even now Bush is reportedly complaining about the way his campaign was waged. But it's hard to imagine how conducting it differently would have changed the outcome. On a schedule overseen by Jim Baker, Bush traveled the country defending his administration, promoting his economic ideas, and attacking his opponents.

The aspect of his campaign that was most severely criticized—ceding the Republican Convention to the religious right—was not so much a miscalculation as an inevitability given Bush's personality and political history. Afraid of abandonment by the party's ideologues, he did what he has done consistently for the past twelve years: He pandered to the right and let the movement conservatives set the pace. Unable to lead the right, Bush was equally unable to restrain it. Consequently, the hostility latent in the movement's message surfaced, creating deep division within the party that pulled the GOP coalition apart.

While the deflation, if not the collapse, of the Republican Party under Bush seemed to follow a historical arc, it is still too early to say whether the supposed rebirth of the Democratic Party is, in historical terms, a major event or a passing moment. Democrats lost nine seats in the House and won at most one in the Senate, which hardly represents a resounding affirmation of the party's ideology, such as it is. To truly remake the party, Clinton will need to exert discipline on Congress. The greatest sign that he has been able to do this will be the procurement of a line-item veto, which will reassure the financial community that he is going to combine fiscal responsibility with social reform.

Clinton's prospects will be helped by the fact that people are looking less for a miraculous revival of the economy than for indications that he is putting the country back on "the right track." It's a daunting assignment, but the consequences for Clinton, his neo-progressive ideas, and his efforts to revitalize the Democratic Party are critical. As Ed Meena, an assistant professor of history at Point Park College in Pittsburgh, put it during Clinton's Pittsburgh rally: "If Clinton isn't a success in four years, he'll be the last Democratic president I see in my lifetime." ■

Photographer Douglas Keeve with a model and *Glamour* editors and stylists at a beauty shoot.



Model: Kristina Kumlin/Elite; makeup: Susan McCarthy/Visages; hair: Mara for Pierre Michel; stylist: Helen Roberts; *Glamour* beauty editor: Joan Varzilay; *Glamour* beauty photographer: Douglas Keeve.

INSIDE INDUSTRIA SUPERSTUDIO

THE STYLE FACTORY

BY MICHAEL GROSS

Polly Mellen is in her element, surrounded by the latest clothes and the freshest faces at Industria Superstudio. Wearing a baseball cap, an Hermès scarf, a yellow cashmere sweater, black tights, and pixie boots, the silver-haired creative director of *Allure* magazine stands bathed in the light that pours through the arched clerestory window of Studio No. 5. Arrayed around the vast room are three "seamless" sets, one of gray paper, one of white, and one backed with what looks like an old dropcloth. Nearby are racks hung with clothes and tables laden with jewelry, hats, bags, gloves, belts, and scarves.

Mellen pauses to admire a Jean-Paul Gaultier outfit splayed on a black velvet sofa like a dissolute fop. As I count about 250 pairs of shoes lined up on the floor, she rhapsodizes about the new Gucci clog until she's distracted by Kate Moss, the lovely teen model of the moment, gliding past. Her hair in curlers, shirttails flapping over low-slung black leather pants, Moss nibbles a banana, flashes her bellybutton, and lets out a giggle.

"There's a new crowd of models out there," Mellen says. She introduces me to Moss, who appears topless in Calvin Klein's new ads, and to Beverly Peele, Patricia Hartmann, Leilani, Eva Herzigova, and Jenny Brunt. *Allure* may put them on its January 1993 cover. "This is what we

PHOTOGRAPH BY TED HARDIN

A faceless building a block from the Hudson, Industria Superstudio glows in the dark.

A HEIDI FROM HELL, MADONNA TO

think is happening," she tells the models. "You guys."

So what's happening? Lunch break. The only time an outsider is allowed at this shoot. Finished with her banana, Moss gets a makeup touch-up. Jenny's plunked on the couch, long bare legs sticking out from under a white terry robe. Leilani fiddles with a CD player. Eva lazes on a prop daybed, reading Dick Francis in her native Czech. "Have you seen the new Chanel underwear?" Mellen asks, apropos of nothing. "A hundred and sixty dollars a pair." She pauses for effect. "Dry. Clean. Only."

Mellen asks photographer Sante D'Orazio if he'll show me the day's test Polaroids. In the strongest ones, three of the young women are nude from the waist up.

Just like those photos, Industria Superstudio—the converted Rolls-Royce–repair garage on Washington Street where D'Orazio shot them—is symbolic of today's stripped-down fashion universe. A block from the Hudson, Industria occupies a faceless building in an anonymous West Village district. Nothing about the place gives a clue to what it is or what is made there. Its doors are unmarked and locked. Even if you got inside, all you'd find would be five white rooms with the simplest industrial fixtures.

Still, there are hints of what goes on—the most noticeable being the parade of stunning beauties who streak in and out all day, every day. There's also the flash of strobe lights in the wraparound windows upstairs. The stream of fashion editors and stylists and designers and agents, all in studiedly casual garb. The messengers carrying model portfolios marked Next, Click, and Elite. The lines of black radio cars and the random limousine speeding through the garage door and up a ramp to the second floor. Those attuned to such comings and goings will discern the whine of fashion and the throb of fame.

Models and celebrities. The people who paint and portray them. They are, respectively, the raw materials and the workers who have made Industria the world's foremost image factory. In a small sense, its product is photographs. But Industria is also fabricating something less tangible—the styles and fashion values of our time.

Photographers like Bruce Weber, Brigitte Lacombe, Annie Leibovitz, Steven Klein, Steven Meisel, and Walter Chin are Industria's darlings. They use it like their own studio, even storing their props, backdrops, and vintage fashion magazines in its nooks and crannies. Models like Christy Turlington are regulars, too. As are the gods of hair (Frederic Fekkai, Garren, and Oribe) and makeup (Kevyn Aucoin and Francois Nars). They are all catered to obsessively by Industria staffers, who even keep track of what kind of coffee they drink out of what kind of mug.

Everything a photographer needs is available, from gaffer's tape and hand-dyed backdrops to Italian wind machines and the electric current to run them. Want to hear Led Zeppelin? The CD library has it. Need glycerin to make tears? In the drawers in the office. A water dish for Steven Klein's Great Dane, Montana? Sure. Anything that isn't on hand, the staff will fetch—right down to Hob-nobs, the British cookies that one of Meisel's assistants prefers.

"It's every photographer's dream studio," says D'Orazio, "without the overhead. The size and scale, the luxury and drama of a big studio. The space, the light, the neighborhood, the conveniences."

So Industria is where the world's *Vogue*s shoot their covers. Where *Rolling Stone* immortalizes Axl Rose and *Vanity Fair* snaps Jessica Lange and Audrey Hepburn. Where stores like Macy's and labels like Anne Klein create ads designed to influence America's taste in clothes—and more.

All this is big business. Industria's studios (complete with makeup consoles, tables and chairs, a stereo, a light box, a camera table, and two telephone lines) rent for $550 to $1,200 per nine-hour weekday. When weather allows, the roof deck is available—for $600. Overtime, weekends, and holidays are extra, as are equipment rentals and catering—all of which Industria provides. (Every garbage pail and space heater is stamped or stickered or stenciled with the studio's logo. Ashtrays are the clip-on kind found in Italian cafés, engraved with Industria's name.)

Celebrities love being shot here. Guns N' Roses, Keith Richards, Bon Jovi, and Eddie Murphy have been coddled by Industria's staff. But the studio's managers are equally solicitous of lesser mortals. They have been known to rent out the lobby when everything else is booked. They've even given a struggling photographer free studio time.

Photographs: top, Ted Hardin; opposite page: top left, Bob Strong/Sipa; top right, Roxanne Lowit; center, Marina Garnier; bottom, Ron Galella.

They can afford it: The place grosses millions and has been profitable for some time.

When the sun goes down, Industria doesn't. Shoots often go into the wee hours. Designers Andrew Fezza and Anna Sui have used its studios for their fashion shows. A *Mirabella* editor got married in a studio, and a Liz Claiborne exec hired one for his daughter's bat mitzvah. Industria's Italian café, Braque, is a favorite of stylists and models, who use it as their canteen by day (even stopping in while on nearby location shoots) and private party room by night. Girl–about–Condé Nast Elizabeth Saltzman celebrated a birthday there.

"The minute it opened, photographers migrated to it," says Polly Mellen. "That brings in a crowd, and I think it's the most interesting crowd in New York City—creative, bright, passionate, and a little offbeat. It's a very particular backstage life, and at this moment, this backstage is what everyone wants to know about."

Industria also attracts the gala party scene that helped cement its image. Chanel, Bergdorf Goodman, and *Vogue* co-sponsored a bash in September 1991, a few months after the place opened. Ralph Lauren threw a Christmas party that year. Hearst sponsored Leo Castelli's anniversary dinner–cum–AIDS auction this spring. The Willi Smith foundation, Bill T. Jones/Arnie Zane Dance Company, National Abortion Rights Action League, and Eddie Murphy have had Industria fêtes. So has, most recently, Madonna. Got up as a Heidi from hell surrounded by apostles, the pop diva toured the party installations as crowds, cops, and camera crews filled the street below. Industria was a secret no longer.

What made Industria a magnet? It's in tune with the times, a workplace that's stylish but all business, a blank canvas for fashion, photographic, and party art—"a chameleon environment with no frills," says Madonna's party planner, Ronnie Davis. "You can create anything you want there. You're not cleaning out someone else's bad taste first."

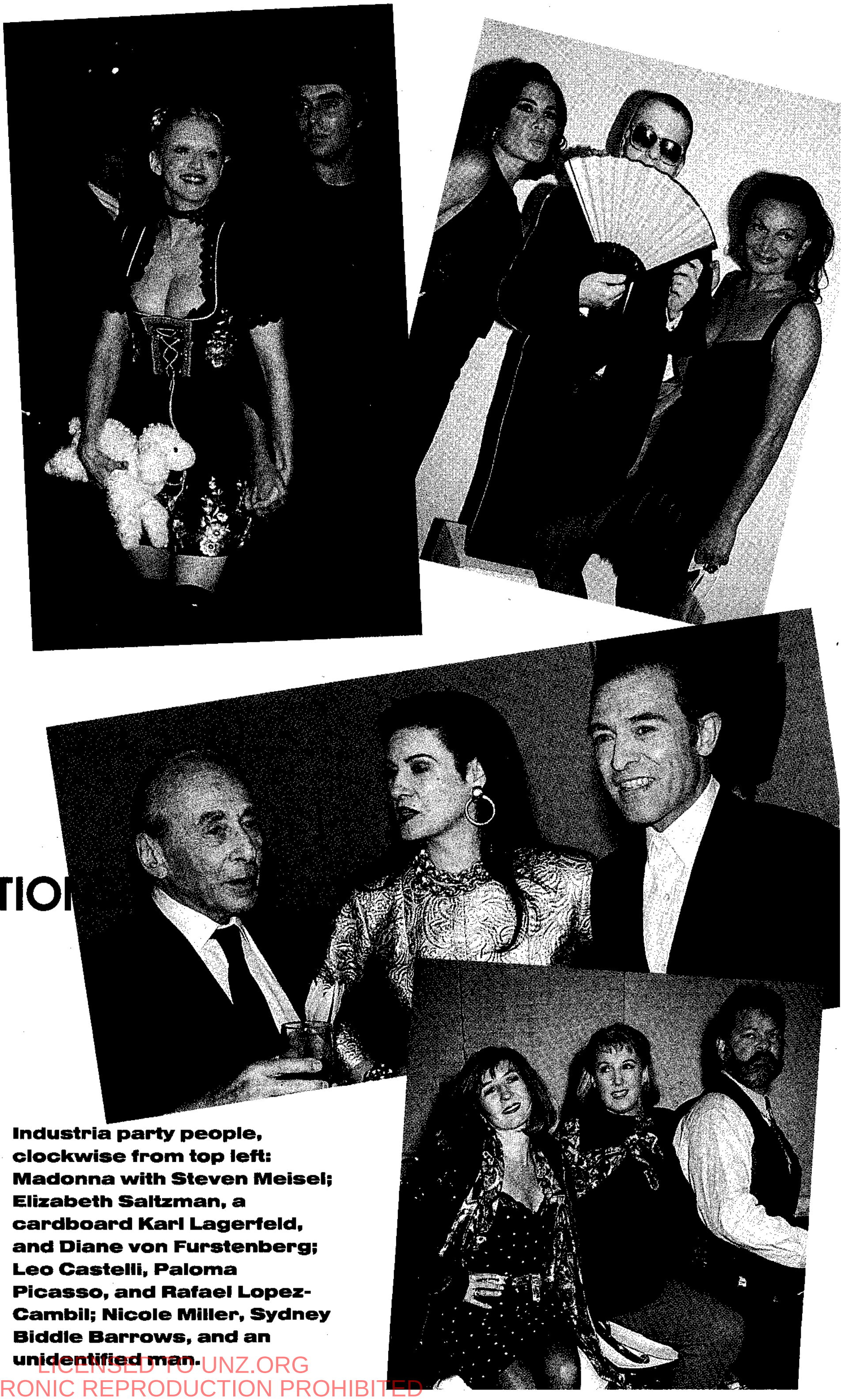
Industria is also a public space with a private cachet, a bright symbol of the new democratic fashion world, where the up and coming cross paths with the high and mighty. Other New York studios post a photographer's name and client on the door of the studio they are renting. Here, anonymity is chic.

ED THE PARTY INSTALLATIO

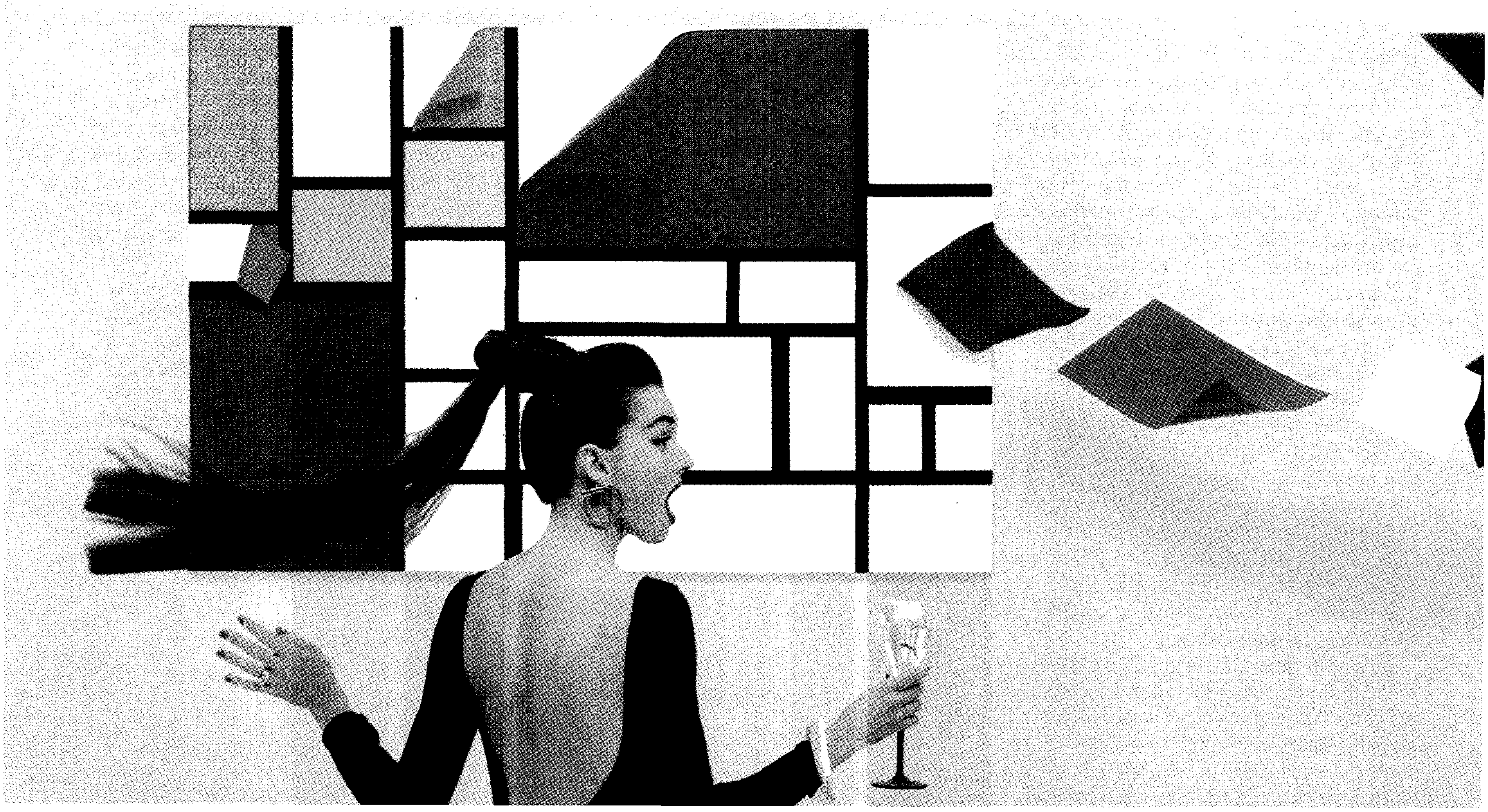
"The hand of the architect is invisible, which I think is in sync with the nineties aesthetic," says Industria's architect Deborah Berke, of Berke & McWhorter. "It's about minimalism, a natural, effortless authenticity, a lack of affectation. Current architecture"—not to mention fashion and entertainment—"is all about big boys with big attitudes. Modesty, in the end, is a far more effective weapon."

Madonna might not agree with that, but she does adhere to Industria's obsessive work ethic. The days of drugs and sex in the loo are over. Industria is a feet-on-the-ground kind of place. Every night, the whole place is cleaned, disinfected, repainted. Even after a party, it opens for business at 8 A.M. "You know there are always people scurrying around behind the walls, getting things done," says photographer Douglas Keeve.

He took over Studio No. 5 for a *Glamour* beauty shoot the day after Mellen and D'Orazio were here. Not that you would have known he was around. The place is that low-key. That same week, Norma Kamali had also slipped in to photograph ads next door in the dark, windowless, horizonless, and cyclorama-equipped Studio No. 3 with Steven Klein. Downstairs, one of the studio's three receptionists, aspiring actress Carolyn Kovacs, had stopped Xeroxing photographs of herself appearing as "Bunny" in Madonna's book to buzz in model Christie Brinkley, who breezed through the lobby to a Simplicity-patterns sitting with Mike Reinhardt. Behind doors closed and open, *Vogue* had



Industria party people, clockwise from top left: Madonna with Steven Meisel; Elizabeth Saltzman, a cardboard Karl Lagerfeld, and Diane von Furstenberg; Leo Castelli, Paloma Picasso, and Rafael Lopez-Cambil; Nicole Miller, Sydney Biddle Barrows, and an unidentified man.



NOTHING ATTRACTS LIKE THE IMP

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOCHINA

photographed luggage, Macy's had shot ads with superstylist Freddie Lieba, and fledgling photographer Dah-Len had tried out for a job with Bergdorf Goodman.

In the white brick back office he usurps when airplanes drop him in New York sits Industria's guiding light and founder, Fabrizio Ferri, 40. The Roman-born photographer is a six-foot-four teddy bear, fashionably unkempt. His wavy brown hair is mussed. His beard is scraggly. His twinkly blue-green eyes would be the envy of any Santa Claus. Ferri's persona sets the tone that has made Industria fashion's locus.

"Fabrizio's nickname when he was a child was Fish Kisses, because he was so affectionate," says actress and model Isabella Rossellini, who lived with Ferri when they were both in their twenties. "He once hugged his grandmother so hard, he broke her rib. He's that warm and effusive. My family still asks why I didn't marry Fabrizio. He is amazingly charming, simple, and hardworking, and he creates that atmosphere wherever he goes."

That warmth is infectious. Madonna and Meisel aren't the only *Zeitgeist*-mongers plugging into Industria's current. This week, for instance, Calvin Klein pays a call. He wants Ferri to shoot ads for his new men's-clothing line. Then a model cruises through to show Ferri her portfolio. He takes the beauty into a stairwell, where she takes off her skintight top. "I'm blushing," Ferri says as they reappear, she straightening her clothes. *"Va bene, grazie,"* he murmurs as she departs. He turns back, seemingly abashed: "It's my *job*. . . ."

One of his jobs, at least. Later in the day, ex–Estée Lauder model Willow Bay and a friend dig through cardboard boxes, trying on and buying pieces from the Industria Collection, a line of stylish Italian-made basics billed as the clothes fashion professionals wear. Ferri spent hundreds of thousands of dollars developing it, giving samples to his friends in exchange for opinions, before launching it in top specialty stores. Its soft jackets and vests with lots of pockets, drawstring velvet pants, boxy boyfriend sweaters, and carefully cut T-shirts are all Ferri wears.

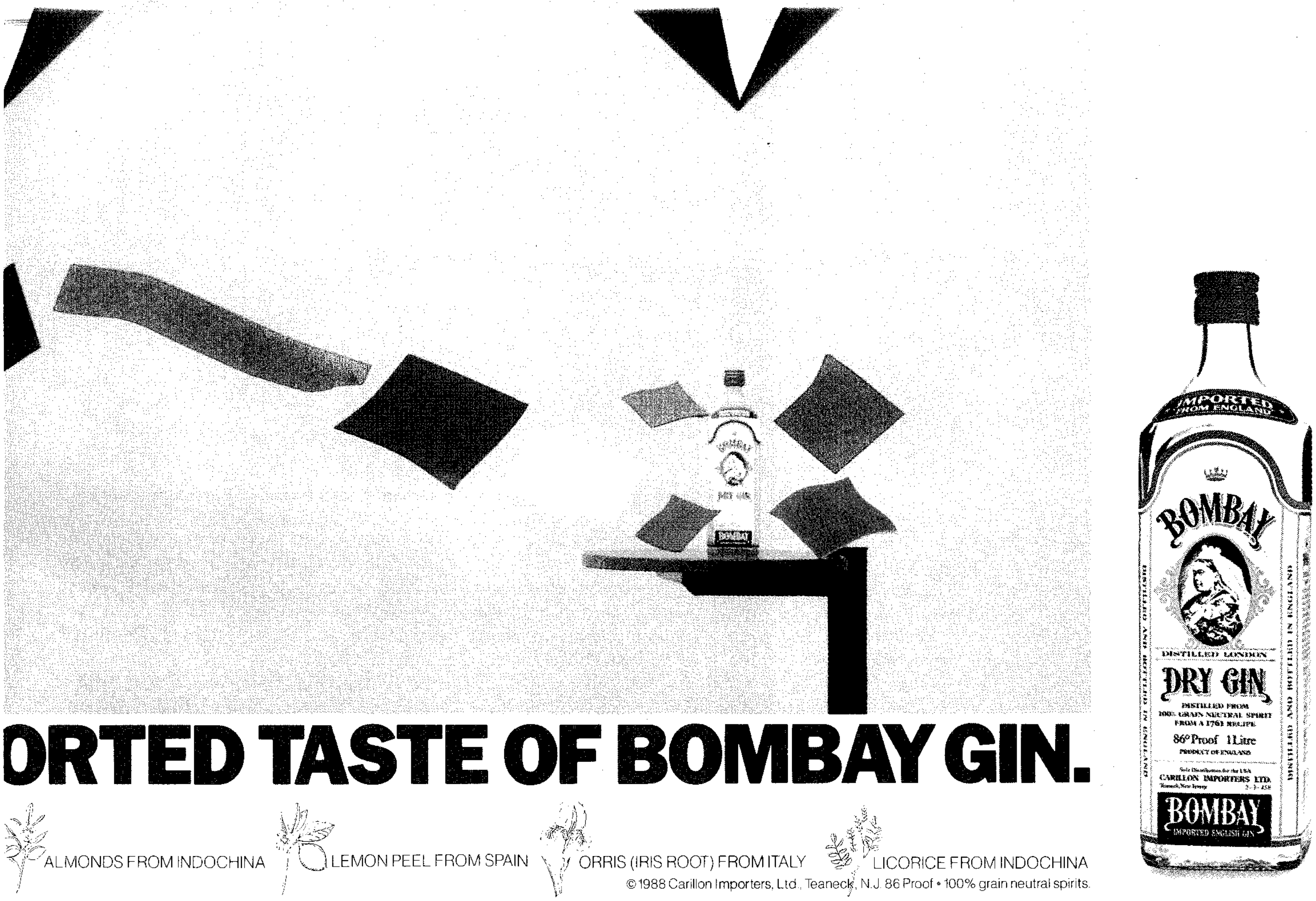
Jade Hobson Charnin, *Mirabella*'s creative director, arrives to huddle with Ferri over a twenty-page sitting he's doing for her. It, too, will convey the Industria aesthetic. "We want a study of individual attitudes toward dressing, from the quiet to the flamboyant," Charnin explains. "More important than the clothes is the woman who wears them. It will be a variety——"

"Of portraits," Ferri interrupts.

"With no relation to each other," Charnin continues, smiling triumphantly. "We're very much in sync. The way Fabrizio sees women is how we want to see them portrayed. It's the female as person, not object. It's very much of today."

So is Ferri's obsessive, workaholic creativity. Being a photographer, a studio owner, and a "designer" isn't enough for him. He collects pieces of property like playing cards. His first venture, the original Superstudio complex, has operated successfully in Milan for nine years. Ferri and his New York investors are about to open a sixth studio space around the corner from Industria, with its own private entrance—perfect for top-secret sittings. Ferri's also got his eye on a building in Los Angeles. Then there's his apartment in Milan and the vacation house on Pantelleria, an island off Sicily, where he is restoring a five-building, 100-acre village he bought. "It's a place to hide," he says. "I have lots of friends who need to hide. It's gonna be called Industria Monastero."

All that would be a full plate for anyone. But for Ferri, it's only an appetizer. After seeing Charnin, he meets with model Patricia Velasquez to show her his second book of nudes, *Acqua*, which he's publishing himself. Its full cover price will benefit the Pediatric AIDS Foundation. Velasquez co-stars in it as well as in the video Ferri made to promote it. Also on hand for a meeting is Robert Singer, co-author with Ferri of an *Acqua* screenplay. Each of them in turn sits on mahogany-slat chairs from the not-yet-totally realized In-



©1988 Carillon Importers, Ltd., Teaneck, N.J. 86 Proof • 100% grain neutral spirits.

dustria furniture line. As they talk, a CD starts spinning. Ferri recorded the three songs himself, playing every instrument. A guy needs a hobby, right?

"Industria is a little engine, really," he says later, chugging an espresso in Braque. "What makes it hip is that it's a workplace. It's *it* because it isn't. It's not a fashionable place. We don't want to be fabulous. We want to be good at what we do. We make fashion here. Again, the engine. That's why it's hot. The people who work here put energy in and transform it into pictures, images, looks, beauty, money."

Lots of money, in fact. Industria is turning away business. Ferri rakes in millions annually. But don't get the idea he's a greedy eighties guy. He may drive a Rolls, but he hasn't forgotten that he grew up as the child of intellectual Italian Communists. For him, Industria is a collective—but with a nineties twist. "It's always the bad people who gather together and do things," he says. "It's time for the good people."

Fabrizio Ferri's father was an anti-Nazi partisan who went on to run a postwar think tank and serve in Italy's parliament and on the Communist Party's central committee. Ferri's mother, an author, ran the party's communications department. An uncle was a senator, a president of Latium (the region that includes Rome), and the director of *L'Unita*, the party's newspaper. Italian Communists, Ferri emphasizes—unlike their brethren elsewhere—believed in their principles but also in private property and enterprise. A grandfather, Constantino Ferri, made Italy's first jazz recording, in 1921. "It's a funny mix," Ferri says. "Honest and creative."

He took his first photograph at 17, at a May Day demonstration in a Roman square. He had to ask a professional how to work his uncle's camera. He shot a photo of a young family in the crowd, "three faces in the middle of half a million faces," Ferri says. A few nights later, a journalist bought the photo to illustrate an article on politics and the family.

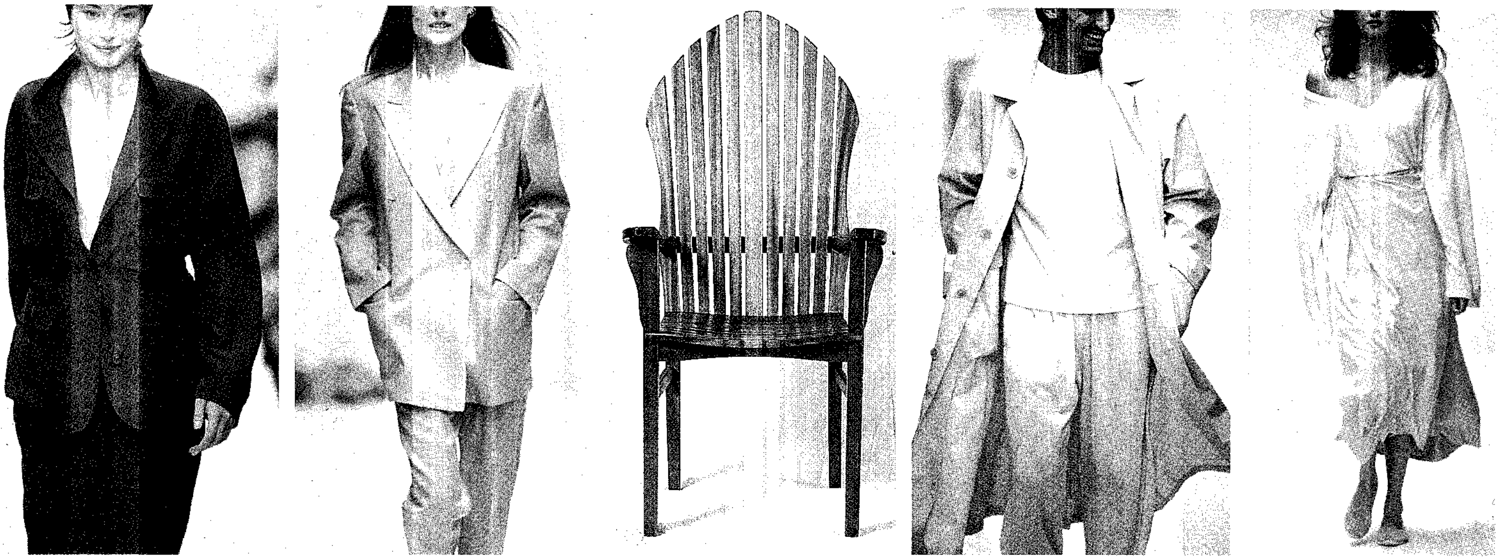
He shot a lot for the Communists. "My mother was one of my best clients," he says. But he also sold pictures to several top daily papers and weekly magazines—"street work." In the early seventies, he visited London and found a ready market back home for photos of that city's eye-popping street fashion. That work won him his first commissions. In Rome, he "went to a newsstand, looked around, and bought *Vogue*," Ferri recalls. "I didn't understand anything but the address. Without telling my family, I took the train to Milan and walked into the magazine." Although Ferri's work was the opposite of the prevailing artificial fashion imagery, he landed a job shooting advertisements for designers.

Ferri moved to Milan. He slept on his studio floor on a foam pad. "I was very young. I wasn't making much money. It took me six months to buy a mattress. That was an event. I carried it home myself."

In the mid-seventies, the British edition of *Vogue* set the pace for fashion magazines. Its art director, Terry Jones, gave lots of freedom to star photographers like David Bailey, Oliviero Toscani, and Barry Lategan. Ferri was "the funky fill-in," he says, who took work the others thought beneath them. His first assignment, to shoot Roman personalities wearing Bulgari jewelry, led to his meeting Isabella Rossellini. The pictures he took of her won him jobs for Harrods and other big British stores. "It was the first time I had money," he says. "And basically I had a lot of fun. But my luck was I never became famous. I never got exposure. I was able to make all the mistakes I wanted."

Rossellini inspired Ferri's next move. "We got very involved after that shoot, to the point that I was almost scared," he allows. He'd been living at Milan's Hotel Diana, then a decadent wreck. Ferri occupied the entire fifth floor—eighteen rooms that had been abandoned since the forties. "Somebody knocks at the door, 12:30 in the morning, and there was Isabella with a suitcase."

They stayed together two years. When she got a job as the New York correspondent of a Sunday-afternoon show on Italian



Industria revolution: pieces from the clothing and furniture lines.

TV, he followed and found work at *GQ*. "What they paid for one shot paid my rent for a month," he says. At the time, he also got his first agent, Frances Grill, who was then representing photographers. Ferri showed up at her office without an appointment but with a portfolio labeled REPRESENTED BY FRANCES GRILL. "He made a big impression; I felt I had known him forever," Grill says. "He's that kind of guy."

Grill was married to a Swede, and Rossellini's mother was the Swedish actress Ingrid Bergman. The two couples became friends. Eventually, though, Ferri and Rossellini broke up, "but luckily we didn't lose each other," he says. Grill signed Rossellini up as one of her faces after she opened Click Models. And years later, on the day Industria opened in New York, it was Rossellini, wearing an Industria shawl, who christened the place with a bottle of champagne. Later that day, she and Ferri did the studio's first shoot.

Back in Italy in the late seventies, Ferri's career went into overdrive. For three years he worked with Italy's various *Vogue*s and other fashion magazines, shooting almost every day. Then he followed his editors when they launched their own magazines, *Donna* and *Mondo Uomo*. "Photographers have no roots," he says. "Any attempt to plant roots is dangerous. Not knowing—that fever—is important."

For the first time, though, he had steady work with the two magazines—and time to think. He formed a studio team and developed a modus operandi he followed for several years. It enhanced his reputation as something of a "wolf," he admits. But it also helped him create the raw, emotional images that have become his photographic signature.

"I see beautiful girls lose their charm every day," he explains. "They go into the dressing room and come out—dressed, makeup, hair. They've lost their identity. They don't know who they are, how they look, how they should behave in front of the camera." Ferri decided to Polaroid each model who entered his studio—in the nude. The results would inspire his work with that model. "Clothes, even a pair of jeans, can be a defense. I want to shoot a real portrait of this girl, and you better respect that portrait. Make her the subject of our story and not the object. Consideration. Respect. I'd finally managed to match my beliefs with my job."

In 1983, with advertising commissions from labels like Gucci and Valentino added to his magazine assignments, Ferri decided he needed a new place to work. "When you put your money into a studio," he says, "everything has to be focused so you can shoot your kind of picture. Fine. Beautiful. But the day you want to change your style, your studio becomes your enemy." Ferri knew others faced the same problem. "So I thought, Let's make a superstudio."

Ferri bought a complex of hangarlike buildings—a wagon-repair shop, railroad warehouses, a bicycle factory—in a turn-of-the-century industrial area near central Milan. He built five studios, including what he bills as the largest daylight studio in the world, and a café, the original Braque.

Ferri also formulated the Industria ethic: "A photographer decides what he wants, and within half an hour, he has it." Industria offers "as close as possible to 100 percent flexibility to support creativity," he says. "It has no personality. You make it your own."

Ferri established a hierarchy that favored photographers who worked frequently at Industria. "But *I* don't," he says, laughing. "So I end up being the last one they do a favor for." That hasn't slowed him down. He branched out into video, directing fashion segments for the weekly Italian television show *Nonsolomoda* (which translates as "Not Only Fashion"). In 1989, he published his first book, *Open Eyed,* a series of mostly nude portraits of models like Inès de la Fressange, Marpessa, Charlotte Lewis, and Yasmin LeBon.

By that time, he'd paid off the loans on the Milan Superstudio. Hip designers showed their lines and threw parties there. Ferri was shooting almost every

FERRI POLAROIDE

Ferri: "We don't want to be fabulous."

day, traveling around the world. He had money to burn. It was a far cry from shooting agitprop for the Communists. "Politics weren't a priority anymore, but my role as a citizen was," Ferri says. "You try to build something without exploiting other people. That's always been a priority."

The recession sparked Industria's expansion to America in 1989. "In Italy, we were in the middle of a crisis, not facing the problem, still living on the fake feedback of the easy eighties," Ferri says. He saw that the economic malaise would cause magazines and newspapers to watch their photography budgets. New York's Superstudio would provide an alternative to expensive location shoots.

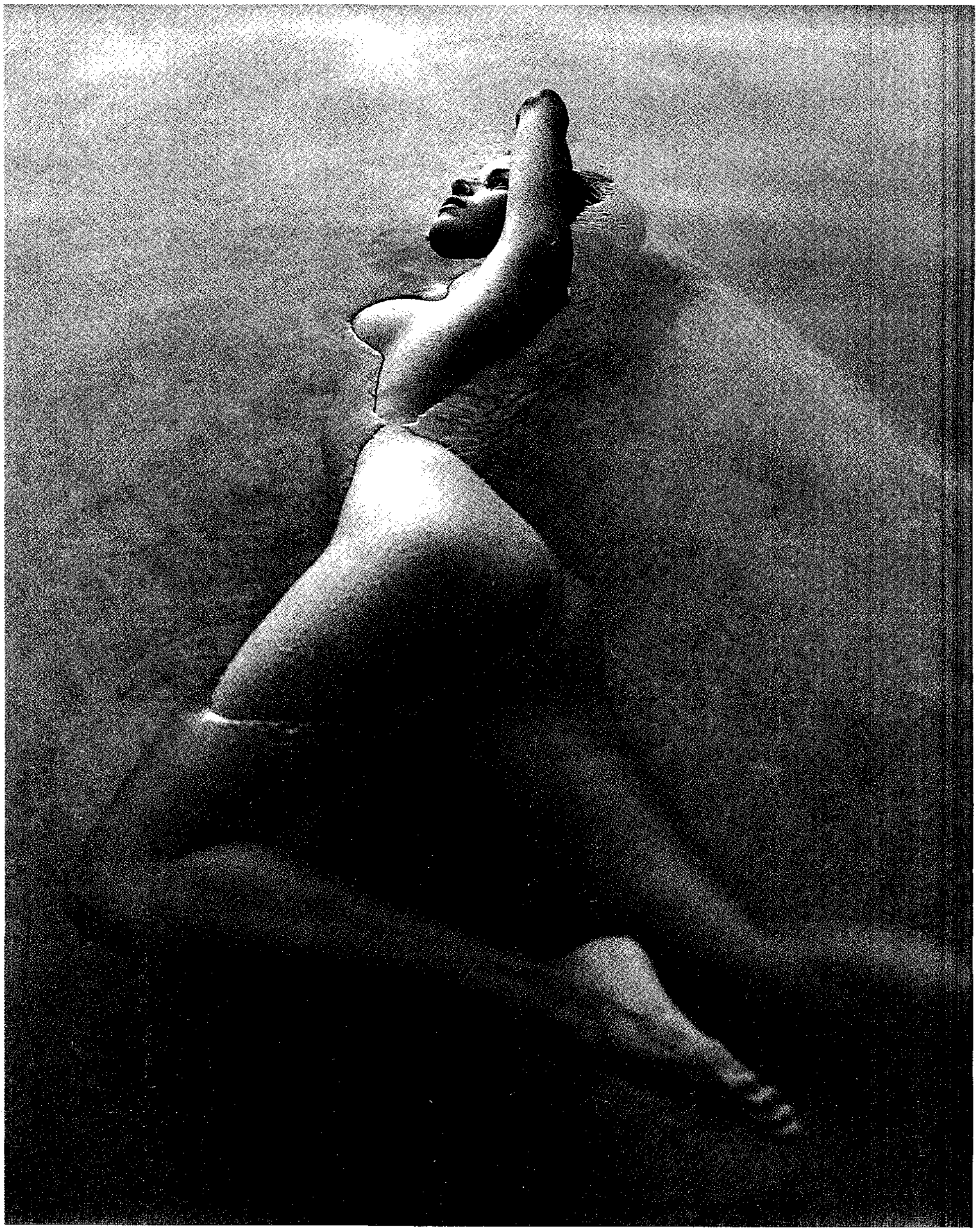
"America was looking ahead," he says. "The only way to come out of a recession is with guts, investment, and creative ideas. There's no other way out. I'd made so many mistakes. I said, 'I'll make another studio and do it right.' The first time, it just happened. Here, I thought about it."

He looked in Los Angeles first, but the property he wanted wasn't available. Working in New York around the same time, he found the city's existing studios inadequate in terms of space, privacy, level of service, and electric power. "The lights I usually use would blow a whole building out," he says. "A star ends up in an elevator with people they don't want to be with."

Ferri and a realtor, Karen Hoke, walked uptown from Wall Street along the West Side, where the city's light lasts longest. Hoke, now Industria's special-events director, saw the FOR LEASE sign on an old garage. She, along with Frances Grill and Grill's son, Joey, the owners of Click Models, soon signed on as a minority shareholder, and architect Deborah Berke and Ferri started looking beyond the oil and grime. Walls were blasted out. Bathrooms, indestructible concrete floors, heating, and new 1,200-amp three-phase power lines were added. Each studio got double doors, wide enough for a car to drive through. (Anne Klein has even trundled in an elephant.)

The studio opened in February 1991. With Hoke running events, studio manager Carla Popenfus booking photographers, and Joey Grill watching the business, Ferri turned his attention to the clothing line he'd been toying with since 1989. "You start noticing how girls dress when they come to a shoot," he says. "The clothes you photograph, they wear only onstage. Then you look at yourself. You're surrounded by men's fashion, but you don't wear any of it. How come? What am I wearing?"

Ferri made a list of chic basics and stopped at 300. Then he hired someone to make sample sweaters like the ones models wore, borrowed from their boyfriends, a coat like one his grandfather once had, and jackets like those worn by Sardinian bandits.



Model Patricia Velasquez in Ferri's forthcoming book, *Acqua*.

Just as Ferri stripped his models of clothing to find their essential personality, he made clothes that enhanced individuality instead of overwhelming it—a sort of couture version of the Gap. The line was launched with a fashion show at Industria in February. In the photos on the tags that come with the clothes, the female model is nude.

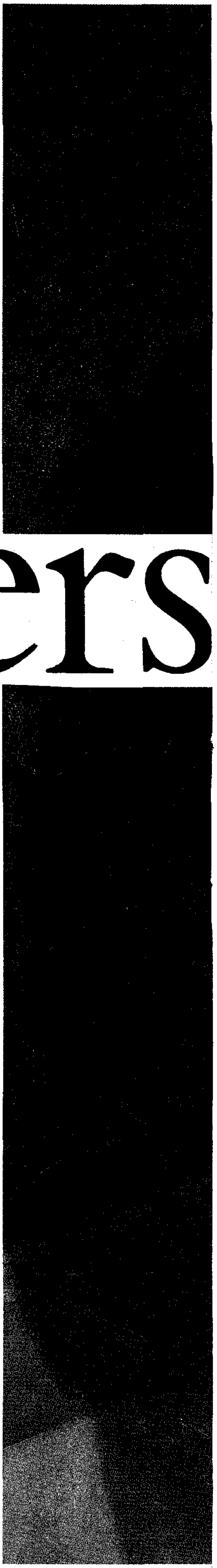
This is fashion without façades. "These clothes have to be as functional as cameras and lights," says Ferri. "That's why we show them here, in a brick room. If we needed a better showroom to sell this collection, it would be the wrong collection. It's the *attitude*."

Or rather, its absence.

Our interview is ending. A car is waiting to take Ferri to the airport to catch a flight to Denver for an *Acqua* AIDS fund-raiser. Then he's off to Big Bear, California, for a shoot. I ask Ferri, who is separated from his wife of ten years and sees his 8-year-old daughter only when he's in Italy, if he has time for a private life. In reply, he talks about his business. "There's no separation, no dichotomy," he says. "I live to build a harmony between myself and what I do." How does he relax? "Work. Shooting pictures. I know how to do that. I enjoy it. Yes, I stop. But I never stop thinking. Would you tell a beaver not to go from one dam to another? That's my life. You don't have a choice. You do what you believe in." ■

MODELS WHO CAME TO HIS STUDIO—IN THE NUDE.

Photographs: top, from the book *Acqua*, by Fabrizio Ferri; opposite page: top center, Ted Hardin; bottom, James McGoon; all others; Bruno Rinaldi.



Close Encounters

HOW TO PROTECT YOUR CHILD FROM SEXUAL ABUSE • BY MELINDA BLAU

LAST YEAR, UPPER WEST SIDERS WERE horrified when an 11-year-old boy on his way to school was kidnapped and sodomized. The child's ordeal was compounded by the fact that the man who attacked him had AIDS.

"But in *my* neighborhood! I mean, it's . . ."

"Terrible!" Another mother finishes the sentence on a recent segment of the CBS News show *Street Stories.*

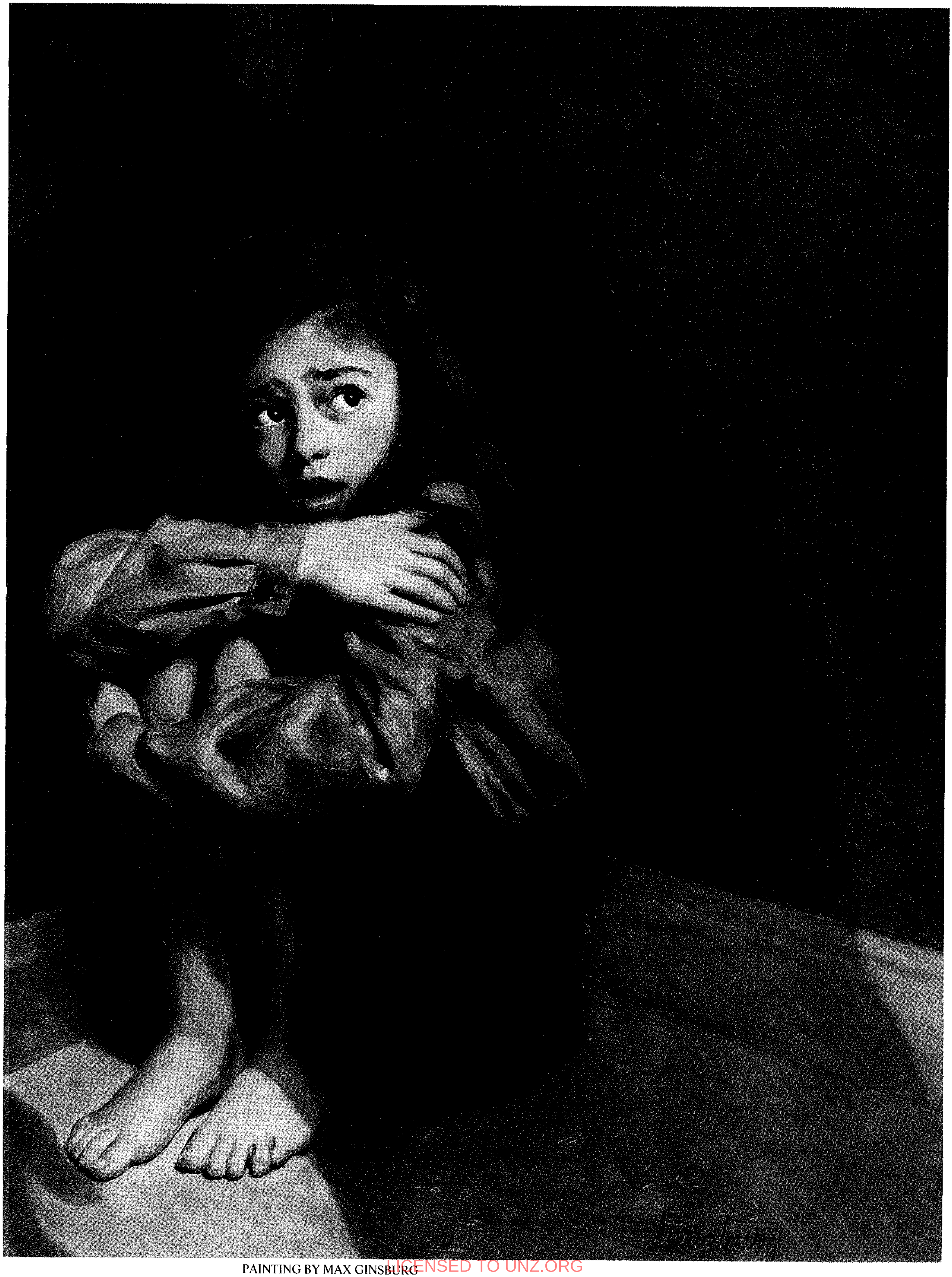
The crime was, indeed, terrible . . . unspeakable . . . a mother or father's worst nightmare. But little do most parents realize that the sexual bogeyman that they *should* fear is almost never the disheveled stranger who lurks in the shadows.

□ After her first week at a reputable private school in Manhattan, 8-year-old Alexandra* didn't want to go back. A 9-year-old had been harassing her: "He said he wanted to hump me." She wasn't sure what "hump" meant, but she was ashamed at being singled out.

□ Seven-year-old Tommy complained that his baby-sitter "always plays with my penis when she gives me a bath." His mother responded, "Oh, no—she's just trying to clean you." Tommy kept protesting, "That's *not* what she's doing." Mom finally got suspicious when her son said, "But she's not even using soap."

□ Twelve-year-old Ben felt "special" when his junior-high-school coach invited him to his house to see football films.

**All names of children, parents, and offenders—as well as some identifying details—have been changed.*



PAINTING BY MAX GINSBURG

Over the next several months, under the guise of teaching Ben about sex, the coach slowly progressed from explanations about masturbation to mutual masturbation and, finally, to oral sex.

□ Nine-year-old Mary's father bought her sheer teddies and asked her to "model" for him. He also rented porno tapes, suggested that they watch them together, and started to fondle his daughter. He told her not to tell. "Mom wouldn't believe you anyway."

The sexual abuse of children is a major public-health crisis—more pervasive than AIDS. In New York City alone, more than 3,300 allegations of sex abuse were reported last year to the New York State Central Register for Child Abuse and Maltreatment (SCR)—"the hot line"—but that is only a fraction of the actual cases. Most children never tell. According to the estimates of most researchers and child-welfare groups, fewer than one in four incidents is reported; families who have the resources to stay out of "the system" are the least likely to report.

A more accurate indication of the problem comes from retrospective studies of adults in the general population who are asked to recall incidents of sexual abuse in their childhood. Researchers analyzing these studies estimate that as many as one in four women (half of all handicapped women) and one in seven men have been abused by the age of 18. Some believe the ratios should be even closer—that boys, taught to "act like men," are more likely to tough it out than to tell.

"I simply choose not to believe sexual abuse can be that common," declares one mother. Many parents find sexual crimes against children too depraved to contemplate. Unable to accept the reality, they do little to educate themselves and less to protect their children. Unwittingly, they are perpetuating the problem.

How Does It Happen?

SEXUAL ABUSE OF CHILDREN includes noncontact abuse like harassment, exhibitionism, and voyeurism. Fondling, oral sex, penetration by objects, intercourse, and sodomy are considered contact offenses. Sometimes force is involved, but more often children are tricked, bribed, and coaxed into these acts over a period of months, even years.

Why is it so hard to believe a grown man who claims that when he was 9, the scoutmaster he had trusted taught him how to perform fellatio; or a woman who says her older brother forced her to have intercourse with him? Because most people are uneasy dealing with sex, and, just as important, recognizing this problem makes the presence of pain and perversion in the world—and in our own families—too overwhelming to bear.

It's infinitely more palatable to think that childhood sex abuse is perpetrated only by sicko strangers, but evidence to the contrary is staggering: By most experts' accounts, between 85 percent and 95 percent of all sexual crimes against children under 18 are committed by someone the child knows. And 80 percent to 90 percent are "intrafamilial": The perpetrator is a parent, sibling, grandparent, aunt, uncle, or cousin, or is someone close to the child, like a stepparent. Perhaps even more shocking, as many as one third to one half of these abusers are under 18 when they commit their first crimes. And some offenders are women.

Childhood sexual abuse has been widespread across cultures and throughout history. In 1896, Freud cited "premature sexual experiences" as a major cause of "hysteria." But within a year—because of his colleagues' skepticism and censure, as well as his own dread of the social implications—the father of psychology recanted, claiming that incest occurred merely in patients' minds.

Only in the early seventies, when adult female rape victims started to talk about their childhoods, did incest begin to invade public consciousness. Psychologist Walter Bera, a marriage and family therapist who researches sexual abuse, points out that in the past few years, new areas of awareness have emerged: child and teenage perpetrators; female offenders; male victims; and the prevalence of cluster abuse. Bera notes that Ben's experience with his coach, who violated an estimated two dozen boys over the course of his prurient "career," is typical of cluster abuse.

Many parents find sexual crimes against children simply too depraved to contemplate. Unable to accept the reality, they do little to protect their children.

Offenders often prey on boys like Ben, who was hungry for adult attention because his own father was somewhat distant and preoccupied. "Typically, the offender makes the boy feel special," Bera says. "By the time he sexualizes this surrogate-father relationship, the boy is so invested in the relationship that he can keep it a secret out of loyalty, confusion, or fear of being, or becoming, a homosexual."

Bera stresses that these offenders are rarely homosexual; often they are married men with children of their own. (Also, there is no evidence that this kind of abuse *causes* homosexuality.)

ONE REASON SO MANY SEXUAL abusers of children can continue the abuse without detection is this step-by-step grooming process, a pattern in most protracted cases, including incest. Some pedophiles prefer preadolescent boys, but for many, the victim's age and gender are unimportant. The abuse often spans several years, escalating over time and as the child develops. Mary's father, for example, began to abuse her when she was 7, years before he fondled her.

In families where there's incest, there is often no respect for privacy and poor boundaries between the generations. Parents usually begin the invasion by watching the child in the bathroom or as she undresses—or leave their doors open, exposing the child to adult sexuality at an early age.

Sexual abuse breeds in families for a number of reasons. There is a high correlation between sexual violation and substance abuse. Children also may be at risk in staunchly religious or rigid, authoritarian families, or where there is a lack of respect for their needs, or when parents are survivors of abuse themselves but haven't dealt with their own pain.

There is a strong cultural bias against seeing women, especially mothers, as sexual abusers. Most literature has focused on male offenders. Harvard psychiatrist Judith Herman, author of *Trauma and Recovery*, believes that "female perpetrators are still relatively unusual."

Walter Bera's studies show that "about a quarter to a third of male victims report female offenders. Teenage girls and women have ready access to children, and some of them do abuse." Bera suspects that as more men "break through their socialization" and come forward about their abuse, we will learn more about female perpetrators as well.

Why do abusers abuse? One obvious but repugnant answer is that they enjoy it, see children as objects, and love the sense of power and control. But researchers recognize that there is neither one answer nor one type of abuser. Sociologist David Finkelhor, co-director of the Family Research Laboratory at the University of New Hampshire, who conducted an extensive review of the major research on offenders, believes no "single-factor theory" holds up to scrutiny.

It is not necessarily true, for example, that all child molesters have been victims themselves, although studies show that 30 percent to 60 percent of male sexual offenders say they were sexually abused as children. And some young victims become aggressive, "abuse reactive" children who imitate the perpetrators of their abuse. But, Herman asserts, "the idea that somehow all abusers were abused themselves is an explanation that separates us from them."

One element all sex offenders share, however, is the culture in which they learn to abuse. "Parents socialize their children differently," says James Maddock, associate professor of family social science at the University of Minnesota. "We give men power and women the burden of control, and that socializes kids into a rape culture. Girls are taught that they have to take responsibility. But boys are taught that their sexuality is out of control—it's in their genes."

The cultural factor helps explain why there are more male offenders and why abused men are more likely to identify with the power position and become offenders themselves, while women, who feel less powerful anyway, are more likely to suffer repeated victimization. Maddock says it also explains why sex abuse in general is so rampant.

Experiencing discomfort; uneasy. 2. Causing discomfort; disqui
—un'com'fort·a·ble·ness n. —un'com'fort·a·bly adv.
S
E
X
WIDE AWAKE PLEASURE BOOK
WIDE AWAKE PLEASURE BOOK
WORLDS' GREATEST DAD
Snapshot MEMORIES
Light Blue

COLLAGE BY FRANK MARASCHIELLO

Collage photographed by Paul Manangan

Who Will Teach The Children?

WHILE PARENTS CAN'T make children immune to sexual harassment or sexual abuse, they can improve their chances by teaching their children about sex. Clinical psychologist Philip Morse, who works with victims and perpetrators, recalls one family in which a 12-year-old girl and her 8-year-old sister had been sexually molested for five years by a cousin four years older. "It took something dramatic to get the parents to notice. The girl, a good student, was failing in school. The sexual abuse was then validated by a pediatrician, who identified vaginal as well as anal contact."

Morse explains that this was, by all outside indicators, a "good" family, but the parents had spent no time talking to the children. The children went to Catholic school, so they had no discussions about sex at school or at home.

Many parents would rather let "experts" tell their children about sexual abuse—and, therefore, about sex. In 1986, the New York City Board of Education mandated a sex-abuse-prevention program beginning in kindergarten. But teachers are often no more comfortable talking about sex than are parents.

Finkelhor, who is conducting a study to find out whether these programs actually *prevent* abuse, says that "sex-education programs encourage kids to tell after the fact, and they sensitize them." Thus, school programs may be a good springboard to let parents open up discussions, but the information still needs to be reinforced over the years. Clearly, the best prevention begins at home.

"Be an 'askable' parent, so your children will talk to you," urges sex educator Sol Gordon. "If you convey the message that a knowledge of sex is harmful, your children won't come to you when they have questions or fears."

What to Say

EVEN THOUGH PARENTS DON'T hesitate to warn children about being kidnapped by strangers, many worry that cautioning them about sex abuse will frighten them. But studies show that the majority of children do not show signs of anxiety. Flora Colao, who directs the Greenwich House Children's Safety Project in Manhattan, adds, "Infor-

Where to Turn for Help

Advice and Referral

To report suspected sexual abuse: NEW YORK STATE CENTRAL REGISTER for Child Abuse and Maltreatment (the New York State hot line), (800) 342-3720.

For preventive information and to find out about available resources and services: New York State Department of Social Services, (800) 345-KIDS.

For information, advice, and referrals to doctors or counselors: The Prevention Information Resource Center (800-342-PIRC) of the New York Federation on Child Abuse & Neglect, a chapter of the private, nonprofit National Committee for the Prevention of Child Abuse, which also has an information hot line, (800) 422-4453.

Victim Services Agency (577-7777), which has offices in every borough and a 24-hour hot line; operators can also explain the varied kinds of help Victim Services provides, such as victim counseling and court escorts.

The district attorney's offices in each borough will give information to parents or to abused children, including whether or not to press charges; some also have counselors on staff. *In Manhattan:* Sex Crimes Prosecution Unit, 1 Hogan Place, 335-9373; *in Brooklyn,* Crime Victims Counseling Unit, Supreme Court Building, 360 Adams Street, Room 773, (718) 802-2712; *in Queens,* Special Victims Bureau, 80–02 Kew Gardens Road, (718) 286-6505; *in the Bronx,* Sex Crimes Bureau, 215 East 161st Street, (212) 590-2323; *in Staten Island,* SAAF Unit, 36 Richmond Terrace, (718) 390-2682.

The Safer Society Program, R.R.1, Box 24-B, Orwell, Vermont 05760, will provide information to anyone looking for victim or offender treatment resources nationwide. Call (802) 897-7541 Monday through Friday, 9 A.M. to 5 P.M.

The Children's Rights Council (formerly the National Council for Children's Rights), 220 "I" Street, N.E., Suite 230, Washington, D.C. 20002, (202) 547-6227, an advocacy group for children, offers resources and referrals to psychotherapists and lawyers who can help parents distinguish between real and false allegations of child sexual abuse in custody battles or after divorce.

Treatment Centers

Specialized Hospital Units

THE FOLLOWING HAVE TEAMS OF MEDICAL AND PSYCHOLOGICAL SPECIALISTS who work together to evaluate and treat sexually abused children, their families, and, in some cases, offenders. Parents can call for information or physician referrals or to set up an appointment.

Columbia Presbyterian Medical Center, Child Support Clinic, Vanderbilt Clinic, fourth floor, 622 West 168th Street. Information: 305-2393.

Bellevue Hospital, Child Protection Team, Pediatrics, 1 South Nine, 462 First Avenue, at 27th Street. Call the Child Protection Coordinator, Fran Levitt, 561-3151.

Montefiore Medical Center, Child Protection Center, 111 East 210th Street, the Bronx. Call Leah Harrison, M.S.N.,C.P.N.P., 920-5833.

New York Hospital–Cornell Medical Center, Child Protection Team, Pediatrics, 525 East 68th Street, Room 53, 746-3305.

North Shore University Hospital, Family Crisis Program, Department of Psychiatry, 300 Community Drive, Manhasset, (516) 562-3005.

The Long Island College Hospital Rape Crisis Intervention Program, sixth floor, 340 Henry Street, Brooklyn. Staffers see adolescents who have been sexually abused. Call (718) 780-1459.

Other Treatment Facilities

THE ACKERMAN INSTITUTE FOR FAMILY THERAPY, 149 EAST 78TH Street, accepts families for treatment in its Incest Project; call Harriet Sheer, intake staffer, for a phone consultation, 879-4900.

Greenwich House Children's Safety Project, 27 Barrow Street, offers personal-safety classes for children, counseling support groups, and in-school presentations; call director Flora Colao, 924-1091 or 242-4140.

CAP (Child Abuse Prevention) Behavior Associates, Inc. (779-3126), a private psychotherapy practice specializing in adult and child victims and offenders, was founded by Ken Cullen, CSW, who coordinates the sex-offender-treatment program at Bronx-Lebanon Hospital and directs the child-abuse-prevention in-patient program at Gracie Square Hospital.

Child Sexual Assault Counseling and Prevention Program, Kingsbridge Heights Community Center, 3101 Kingsbridge Terrace, (718) 884-0700. Available to Bronx residents only, but Lisa Lubell, phone counselor, will give parents in other boroughs information or make referrals.

Child Sexual Abuse Treatment Center, Westchester Jewish Community Services, 141 North Central Avenue, Hartsdale, (914) 949-6761, treats intrafamilial-abuse victims and offenders; call director Patricia Lemp.

Sex-Abuse Education And Prevention

PARENTS AND PARENT GROUPS SHOULD ENCOURAGE SCHOOLS TO stress sex-abuse prevention and to institute programs to help raise children's consciousness.

The National Committee for the Prevention of Child Abuse and Neglect, 332 Michigan Avenue, Suite 1600, Chicago, Illinois 60604, (312) 663-3520, publishes a variety of educational materials on child-abuse prevention; free catalogue available (1-800-835-2671).

People Against Sexual Abuse, Inc. (PASA), 26 Court Street, Suite 1209, Brooklyn, New York 11242, (718) 834-9467, offers a personal-safety course for kids 7 to 10 and parent workshops as well; contact Kathy Dee Zasloff.

The Child Abuse Prevention Program, Inc., 2 Metro Tech Center, Suite 5700, Brooklyn, New York 11201, is a not-for-profit agency that uses life-size The Kids on the Block puppets as part of its abuse-prevention presentation. Parents can obtain information, but booking must be done by a school; free to schools in Manhattan, Brooklyn, Staten Island, and the Bronx. Call Marion White, (718) 834-6655; or get in touch with The Kids on the Block directly, Kate Ferrall or Maggie Mullikin, (800) 368-KIDS.

Helpful Books

For Children:

A Better Safe Than Sorry Book, SOL AND JUDITH GORDON (PROMETHEUS Books, 1992).

I Told My Secret, Eliana Gil (Launch Press, P.O. Box 5629, Rockville, Maryland 20855; 800 321-9167. This publisher also has other books for survivors).

No More Secrets for Me, Oralee Wachter (Little, Brown & Co., 1984).

For Parents:

Raising a Child Conservatively in a Sexually Permissive World, SOL and Judith Gordon (Fireside, 1989).

Your Children Should Know: Teach Your Children the Strategies That Will Keep Them Safe From Assault & Crime, Flora Colao and Tamar Hosansky, available in libraries or from the Greenwich House Children's Safety Project (see above).

When the Bough Breaks: A Helping Guide for Parents of Sexually Abused Children, Aphrodite Matsakis (New Harbinger Publications, 1991).

When Your Child Has Been Molested: A Parents' Guide to Healing & Recovery, Kathryn B. Hagans and Joyce Case (Lexington Books, 1990).

close encounters

mation helps them master their fears."

One cardinal rule: Be specific. Countless abused adults say they wish their parents had talked to them about sex. Researcher Jane Gilgun, associate professor of social work at the University of Minnesota, found that many sexually abused girls had no idea that what was happening to them was wrong.

"I thought every parent did this with the kids," said one incest survivor who was part of the study. Another was between 10 and 12 when the abuse took place; three years later, she discovered that her father's behavior was inappropriate when a friend told her about sex with her 17-year-old boyfriend. "That's nothing," the girl replied. "I go to bed with a 34-year-old."

Leah Harrison, a pediatric nurse-practitioner who is the assistant director of the Child Protection Center at Montefiore Medical Center, says that when parents encourage kids to use "secret words" for their genitals, "that sets up a system where the kids learn that those are really dirty words, and they shouldn't say them." Instead, when children are young, parents should help them develop a basic vocabulary to discuss sex: vagina, vulva, testes, penis, buttocks, anus, breasts. Good books offer helpful guidelines (box, page 58).

Start early. In a study conducted by Finkelhor in 1984, parents guessed that the optimal age to have these talks was when the child was 9. But by then, according to most studies, more than a third of the victims have already been abused.

Do *not* say, "Never let anyone touch your buttocks, your anus, or your vagina/penis." That makes it the child's responsibility to stop an offender. Instead, say, "No one is allowed to touch you." Philip Morse warns, "You should be careful not to inhibit masturbation or prevent children from exploring their own sexuality, so remember to add, 'It's okay for *you* to touch yourself there.' "

Children should know that it's not just a matter of "stranger danger"; someone they know and love might try to touch their bodies in ways that feel "wrong." Jeffrey Fishman, a family therapist in Amherst, Massachusetts, who specializes in male victims of sexual abuse, suggests giving children a number of options to describe abusive touch—"strange," "funny," "uncomfortable," "weird," "confusing"—not just "good" or "bad." Parents can inadvertently teach their children that they don't have the right to reject unwanted touch—say, by making a reluctant child kiss Grandma good-bye. It's better to say, "If you don't want to kiss Grandma good-bye, you don't have to. Would you like to shake her hand or throw her a kiss?"

Sadly, it's often the "best behaved" kids who are victimized, because no one has given them permission to act on their instincts. In *Your Children Should Know,* Flora Colao and her co-author, Tamar Hosansky, point out that children need to know that it's okay to run, bite, hit, kick, or make a scene to avoid danger.

"Some parents are uneasy and confused about that, because it changes the adult-child power relationship," observes Kathy Dee Zasloff, executive director of People Against Sexual Abuse, Inc. "But offenders are clever. You need to put kids in charge of the decisions that affect their own lives."

OPPORTUNITIES FOR EDUCATING children crop up every day, says Mary Jo Barrett, director of Midwest Family Resource. "My 8-year-old son was rolling around on the floor with my 10-month-old daughter, and she started to sound uncomfortable. I called out to him, 'You need to stop when another person doesn't want to be touched.' "

It's not too late to have these conversations even with truculent preteens or teens. "Tell them you've just read this article and admit, 'We probably should have talked about this before,' " suggests Ellen Bass, author of *The Courage to Heal.* Parents can also offer older children alternatives: "If you don't want to tell me, at least tell someone else who can help you."

If a particular family member is a source of concern—let's say that your father was abusive to you years ago—don't burden your child with graphic details, but tell her, "When I was younger, Grandpa touched my body in ways that made me feel uncomfortable. That was wrong. I don't know if he would do that to you, but if he does, tell him no and leave. Then tell me, and I will take care of it."

Or if your 6-year-old says he doesn't like "the games" Cousin Billy plays, check randomly on the children whenever they're out of sight. Nothing discourages an offender, especially a young offender, as much as the threat of detection. Parents can also choose not to go to a family gathering, or decide never to leave their child alone with a particular relative.

It's also good to remind children of their limits, as do Sol and Judith Gordon in their *A Better Safe Than Sorry Book:* "The really bad thing is that sometimes even when you say, 'No!' a grown person might force you to do things you don't want to do." Flora Colao adds, "It is important to admit to ourselves and to our children that the world is not always a fair place. Explain that sometimes bad things happen to good people," Colao says, noting that many children think they are "bad" for letting themselves be coaxed into abusive situations, "and that sometimes good people do bad things."

The most important message is that children will never get into trouble for telling. It is always the fault of the adult, the older child, or the person with more power. Between opposite-sex peers, that's usually the boy.

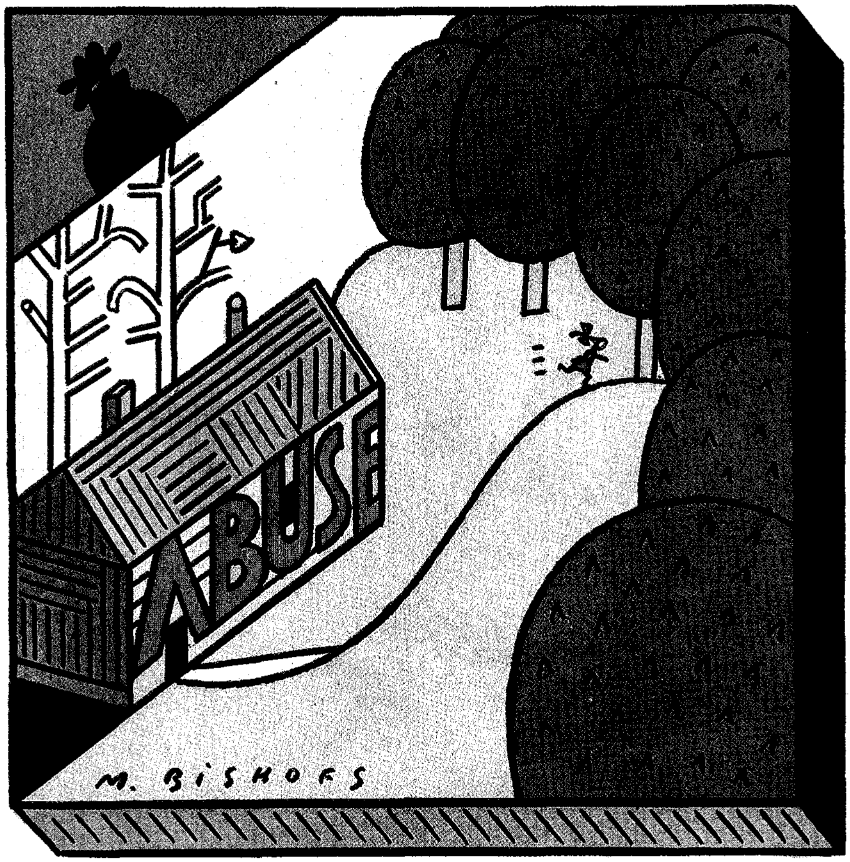


ILLUSTRATION BY MARIS BISHOFS

But most children *don't* tell. Leah Harrison ticks off the most common reasons: "Kids don't realize they're being abused; they're afraid; they fear punishment; they're physically and/or psychologically dependent on the abuser; they have been bribed to keep the secret; they feel ashamed; they fear they won't be believed; they fear the offender will hurt them or someone close to them; they feel guilty; they love the abuser or fear it will destroy the family; they don't have the words to tell; or they block the whole memory well into adulthood."

Harrison insists, "Children tell in bits and pieces, and then they listen and watch for a parent's reaction. Many kids say to me, 'I told my mommy and she said that couldn't be,' so they stopped telling."

In contrast, Alexandra's parents viewed her offhand question "Would you be upset if I didn't tell you something?" as a red flag. When her mother asked, "Is it something that upset you?" Alexandra began to cry.

Often, children's attempts to tell parents that they have been abused come out in the form of questions like Alexandra's or cryptic remarks, like 'I get scared when Uncle Hank tickles me.' Pediatrician Philip W. Hyden, the director of New York Hospital's Child Protection Team, maintains, "If parents let comments like that go by, children think that either the parent doesn't want to hear any more, or they're saying something that upsets the parent." Hyden suggests asking specific, open-ended questions: "Tell me why Uncle Hank scares you. Can you show me where he tickles you?"

Children tell in nonverbal ways, too, so when they balk at going to a particular house or throw a tantrum when they hear that someone is coming to visit or baby-sit, parents shouldn't automatically assume that the problem is separation anxiety. They should ask what happens when they're not around, including, "Has So-and-So ever done anything that you don't like?"

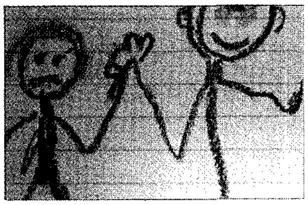
Despite the impression given by the headlines, day-care abuse represents only one percent of all child-abuse reports. Perhaps media attention has blown the minority of day-care cases out of proportion, or perhaps children under 5 lack the language to reveal their terror. Since that may be so, parents should drop in—unannounced—and closely observe their children's behavior. Child psychiatrist Lenore Terr, author of *Too Scared to Cry,* points out that sometimes traumatized children make drawings or re-enact the abuse in a kind of obsessive, ritualized play that repeats—and therefore reveals—part of the trauma. One 5-year-old consistently drew anatomically detailed pictures of naked adults. The parents thought nothing of it until the police, investigating the day-care center where the child and her two older brothers had been enrolled three years before, showed them photos of their 16-month-old child, naked and being poked on the abdomen by an erect adult penis.

The 5-year-old told Terr, "Someone scared me once—with a finger part." Seeing the picture, Terr put the pieces together: "She fears 'finger parts,' her 15- to 18-month-old word for penises."

Long before Terr saw her, however, the litle girl and her older brothers (who, it turned out, had also been abused) were trying to "tell." The boys repeatedly complained about the food at the center, and all three "seemed to cry on weekday mornings." Several years later, the youngest one was still telling—in her drawings.

When children continually draw naked adults, role-play that their dolls are engaged in sexual acts, speak or act seductively, or are sexually aggressive, it usually indicates knowledge or experience beyond their years. "There's no harm in asking a kid, 'Where did you learn that?' But don't get

hysterical about it,” warns Mary Jo Barrett—unless the child seems unusually preoccupied with sex play or is imposing himself on other kids. “Consider what’s age-appropriate,” adds Barrett. If you discover your 6-year-old comparing genitals with another child in the bathroom, that’s not odd. But if you hear him saying, ‘Suck my penis,’ I’d wonder about it.”



On the other hand, parents should be cautious. Psychiatrist Sandra Kaplan, director of the Family Crisis Program at North Shore University Hospital, warns that seeing “highly sexualized” behavior is “rare” and that other behavioral signs, such as nightmares, bed-wetting, regressive behavior, lack of appetite, depression, sudden fears, psychosomatic illnesses, or difficulties in school are “nonspecific symptoms,” common to a variety of stressful situations. Moreover, physical signs—itching, swelling, or redness in the genital/anal area or the mouth, unusual or offensive odors, bruises, bleeding, discharge, difficulty walking—are present in only 30 to 40 percent of all cases (fondling, having the child masturbate the adult, and many other acts don’t leave physical traces). And sometimes these symptoms are not signs of abuse.

When abuse is suspected, the child should see the family doctor. Note, however, that only 30 to 40 percent of all child victims show physical signs of abuse.

OBVIOUSLY, MANY PARENTS will not be able to put the various clues together until it’s too late. But all parents must believe their children when they do tell. The professionals agree: *Children rarely lie about sexual abuse.* The one exception may be an allegation that involves custody, in which case the child could have been coaxed or coerced into fabricating an allegation against a parent. But even in divorce wars, New York Family Court Judge Jeffry H. Gallet is quoted as saying, “a horrifyingly large majority are not [false].”

Sadly, many parents repeatedly refuse to acknowledge information about their children that is too painful to accept. Flora Colao cites several stages of denial: *denial of the facts* (“I live in a good neighborhood, so this couldn’t happen to my child”); *denial of awareness*—not computing what you already know about a potential offender (“He’d never do it again”) or refusing to believe or investigate your child’s claims; *denial of responsibility*—continually putting the child into a dangerous situation, either by ignoring circumstances—a spouse repeatedly going into a child’s room in the middle of the night—or by dismissing a child’s accusation (“Daddy’s finger must have slipped”); and, finally, after sex abuse has been disclosed, *denial of impact*—minimizing the long-term effects (“His aggressiveness has nothing to do with the abuse”).

On the other hand, Colao says, parents can also go to the opposite extreme. “One mother was beside herself when her child said she had ‘a secret.’ It turned out the kids were smoking!” And parents who were themselves abused as children may become overly concerned when a child reaches the age at which they were abused. “I have seen children brought in for multiple pelvic examinations, crying, insisting that nothing happened.”

In varying degrees, all children who are sexually abused feel shamed, humiliated, and betrayed; they are angry and confused. They invariably think that they are responsible. What they need most at the moment of disclosure is the support of an adult who doesn’t doubt them. “Take the child in your arms, give her a big hug, and say, ‘I’m glad you’re telling me,’ ” says Sol Gordon. “Then talk about it quietly.”

“Don’t underestimate the complexity of feelings a child may have toward her abuser—affection as well as rage. It’s important to let her know that it’s okay for her to express a wide range of feelings,” points out Marcia Sheinberg, director of the Incest Project at the Ackerman Institute for Family Therapy.

“Parents have to prepare themselves for an overwhelmingly powerful reaction,” warns Jane Gilgun, who adds that, contrary to popular opinion, many mothers really *don’t* know what’s going on. “Some go into shock at first and distance themselves. Others are immediately vengeful and angry. All feelings are normal, but make room for the child’s feelings first.” Among the worst things hysterical or disbelieving parents say are “Are you sure?” “Why didn’t you tell me before?” “Why did you let this happen?” “He/she would never do something like that,” or “Oh, my God! What’s going to happen to you now?”

close encounters

Calling in the Professionals

IF A CHILD HAS BEEN ABUSED, HE OR she will need to be professionally evaluated—ideally, by both a doctor and a counselor who has had experience handling sexual abuse. Reassure the child: “I believe you. To help you, I will also have to talk to other people. And you will probably have to tell the story again—but I’ll always be with you or close by.” (Don’t promise never to leave the child’s side, because experts usually question children alone.)

Don’t set up a videotape machine to get the child’s statement; leave that to the professionals. “The best way for parents to document abuse is to later write down exactly what the child says, and the date. Make note of anything about the child’s behavior that would confirm it,” suggests Lenore Terr. Quote the child verbatim. If she says, “Daddy tried to park his car in my garage,” don’t correct her (“This is not the time to teach a child the right word,” says Hyden). A parent who translates, “Susie said her father had intercourse with her,” could later be accused of coaching.

The city has only a few specialized child-abuse centers (see box) where children can be given medical and psychological evaluations, but according to Margaret McHugh, the outspoken pediatrician who directs the Child Protection Team at Bellevue, “the majority of cases shouldn’t be seen here, anyway.” An emergency room, most agree, is probably the worst place to take a child, both because of the atmosphere and the risk of being seen by inexperienced personnel.

Instead, see a family doctor who is trained in this area. Done correctly, the exam should be neither painful nor upsetting to a child—unless he or she is in pain or extremely distressed to begin with. But McHugh is adamant about the need to prepare the child. This is not a run-of-the-mill doctor’s visit, since the doctor spends a great deal of time looking at the child’s genital and anal areas and asks very direct questions about the reported abuse.

Parents might consider inquiring about their own doctor’s experience with these kinds of examinations before a crisis occurs. “It’s an injustice to have a child examined two or three times because someone doesn’t know what they’re looking for,” says Leah Harrison. “One study indicates that 55 percent of all doctors cannot accurately label what a hymen is.” Some doctors may not know what to look for; they may miss something; they may know that something is wrong but not why; or they may write an inaccurate or incomplete report.

Although doctors are mandated by law

ILLUSTRATION BY RAUL COLÓN

to report even suspected cases of child abuse, not all private practitioners do. Nicholas Cunningham, director of the pediatric outpatient unit at Babies Hospital, Columbia Presbyterian Medical Center, says, "The risk in the middle class is that they underrespond because of their relationship to the family."

Working With the Authorities

GOING TO A DOCTOR IS THE best first step, but parents can also call the New York State hot line (see box). Nationally, about 15 percent of all hot-line calls are for sexual abuse. A hot-line operator will screen the call to determine if there are sufficient grounds to begin an investigation—"reasonable cause to suspect." If there are, the information will be faxed to the Child Welfare Administration (CWA) office responsible for that locale, and someone will be sent to investigate the charges within 48 hours. Louise Cohen, supervising assistant district attorney in the Brooklyn D.A.'s office, adds, "When calls are verified, CWA is supposed to send us criminal cases—which includes any type of child sexual abuse."

If the perpetrator is a parent, custodian, guardian, or any other person "continually or at regular intervals found in the same household as the child," the case fits into the category of "intrafamilial abuse" and therefore falls under the jurisdiction of CWA and Family Court. But if the offender is an uncle, a neighbor, a teacher—in other words, someone not "legally responsible for the child"—it is strictly a matter for Criminal Court and will be referred only to the D.A.'s office. Some cases can be tried in both domains—in Family Court, which protects the child against further abuse, and in Criminal Court, which punishes the offender.

Although CWA has a "joint response" protocol to cut down on the number of interviews, once a case gets into the system a child typically retells his story to an endless parade of detectives, doctors, social workers, and lawyers. "Eight or nine people, on the average," notes Flora Colao. Even those within the system agree: Many of these people are specially trained and dedicated professionals, sensitive to the complexities of child abuse; others are just doing a job. What you get is the luck of the draw. Besides, child sex abuse is hard to prove.

Consider the ordeal of Mary, the 9-year-old incest victim, whose abuse came to light when she told a girlfriend that what she was doing with her father "felt wrong." Detective Raymond Layne of the Brooklyn Special Victims Squad, who investigated Mary's case, explains why the father was acquitted: "Other than the little girl's testimony, there was only circumstantial evidence—the teddies and the receipts from the video store. I don't think juries want to believe that this is going on." And what was worse for Mary is that her own mother didn't believe her story, either.

Even when parents are supportive of their children, sexual abuse presents a myriad of tough practical and ethical decisions that don't lend themselves to pat solutions. For instance, what if the abuser is the 16-year-old daughter of old friends? Do you call the cops, talk to her or her parents first, or just stop using her as a baby-sitter? Or what if the offender is your brother's son, as was the case with Philip Morse's clients? That family is now in shambles. Sister is pitted against brother. The father of the accused teenager prefers to think of his son's offenses as "normal childhood sex play." And the little girl misses her favorite uncle, so she wants to "take the whole thing back"—a common outcome once a child sees the effects of her disclosure.

Worst of all, what if the accused perpetrator is the child's father, stepfather, or a live-in lover paying the bills? Certainly, the very real prospect of financial devastation constrains many mothers from believing children, much less taking steps that might put the breadwinner in jail.

Clearly, a parent's first obligation is to protect the child from further harm. But to really prevent sexual abuse, we also have to stop the abusers. "What about the other kids?" asks Philip Hyden. "How are you going to sleep at night? You may be ethically responsible for allowing that baby-sitter to abuse other children."

2. Causing discomfo
n. —un'com'fort·a·b

Dealing with sexual abuse requires a myriad of tough decisions. What if the offender is your baby-sitter, or your brother's son? Do you call the cops?

If the offender is a family member, it's unrealistic to hope that the abuse will never happen again. In fact, reporting the problem may also be the only way to protect other children in the family. "There are pros and cons about pressing charges," concedes Lenore Terr, acknowledging that the system is often overloaded and difficult to deal with, and that children are not always treated well. Sol Gordon, for one, says, "I'm not big on telling the authorities right away. In too many cases, social agencies handle these things inappropriately."

Other experts think reporting abuse may be empowering for the child. Sandra Kaplan says, "It's very therapeutic for victims to get involved." Of the many children she has seen who are victims of sex abuse outside of the family, "those who worked with the police did the best to overcome the effects."

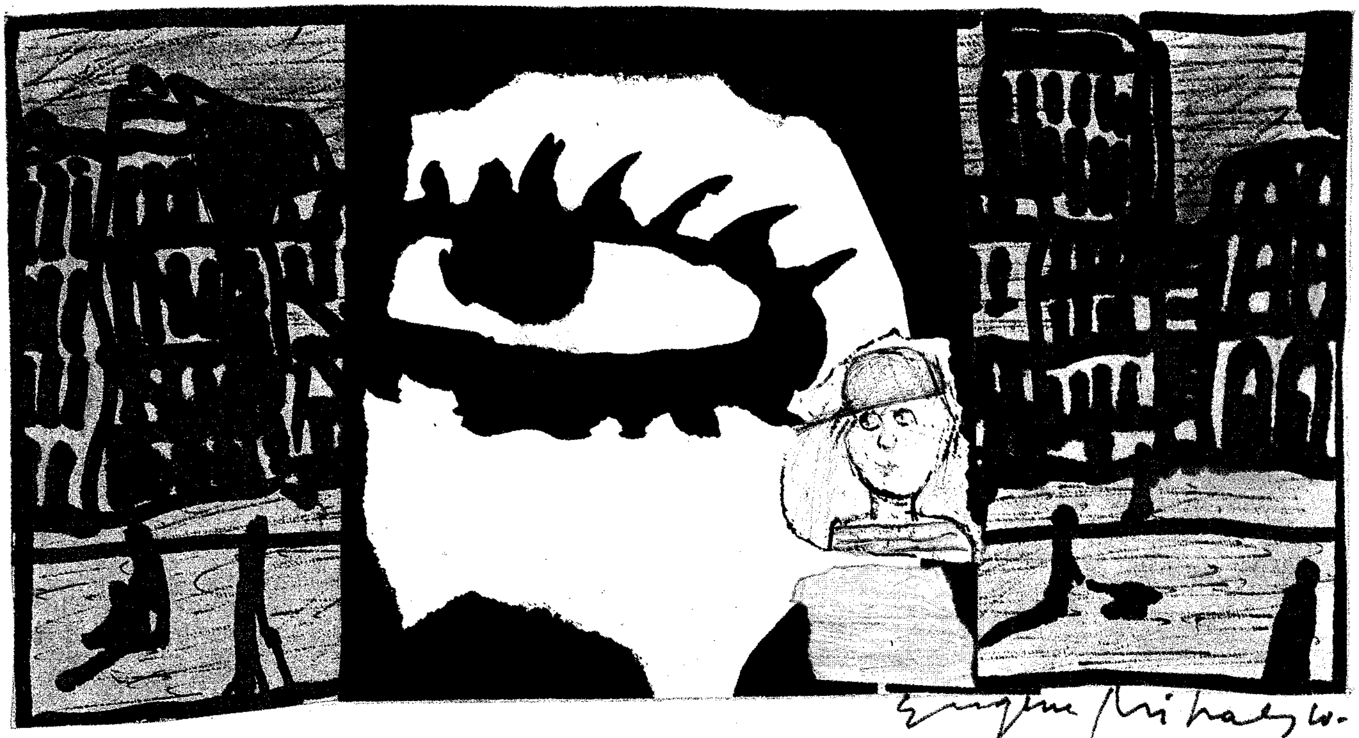
Ken Cullen, C.S.W., director of the child-abuse-prevention inpatient program at Gracie Square Hospital and coordinator of the sex-offender treatment program at Bronx-Lebanon Hospital, makes a powerful argument for calling in the authorities. He notes that when a child has been abused by a parent or a good friend of the family, he is "revictimized" by self-loathing. "Parents have to say to their child, 'We support you in getting well.' Part of that process is recognizing that this is a criminal act."

Healing

SEXUAL ABUSE REVERBERATES throughout the family, and everyone has to get involved in the treatment. The nonoffending parent (the mother, say) feels guilty that it happened in the first place and that she didn't see it coming or do more to protect the child. She wonders how damaging the abuse will be and what will become of the family. As for brothers and sisters, whether or not they're victims, if they sensed what was going on, they may feel somewhat complicitous because they never told anyone, or they may resent disclosure.

Sandra Kaplan reassures family members, "Sex abuse is a trauma that can be dealt with." She points out, "The closer the kinship, the more devastating the effects, but when you have a supportive parent, the psychological effects can be buffered, and treatment needs are not as long." If the abuser is not a family member or someone extremely close to the child, Kaplan estimates that the child will need a year of treatment with follow-up, particularly when the child reaches adolescence, gets married, and has a child of her own.

"Incest victims require longer-term treatment because not only were they sexually abused, but a family trust was violated," Kaplan says. Naturally, some cases



will require longer treatment than others: The trauma depends on the age and resiliency of a particular child and the duration and severity of the abuse. It also helps if the offender confesses, willingly enters treatment, and promises to make some kind of restitution to the child.

Ongoing therapy for the whole family can be expensive, though many professionals who specialize in the treatment of sexual abuse work on a sliding scale. Health insurance may foot some of the bill. In any case, the psychological cost of not getting the proper treatment is very high.

We know from adult survivors that when parents deny or cut short children's treatment—as many unfortunately do—the consequences can be catastrophic. Without help, child sex-abuse victims may be unable to develop healthy relationships; many are prone to further victimization; they may turn to drugs and alcohol to numb themselves; some will suffer lifelong depression, develop multiple personalities, or attempt suicide.

High-school counselors are already seeing the fallout. Last summer, when a teacher at the prestigious Phillips Exeter Academy in New Hampshire was arrested on charges of possession of child pornography, the news jolted the school. Candace Wheeler, M.S.W., head of the school's counseling department, has had a number of calls from alumni struggling with "memories" of their own sexual abuse. Students in school frequently seek her help as well. One boy was worried because he so strongly identified with the symptoms of depression presented in freshman health class. Several years before, he had been molested, but no one had encouraged him to see a therapist.

Ken Cullen is not surprised. "Girls get more treatment than boys. We continue to fall victim to our own stereotypes. As long as a boy can continue to go out and play ball, he's okay."

Disclosure is just the beginning of the healing process. The second phase involves the child's expressing feelings—shame, sadness, outrage, loss. Being in a survivors' support group is often recommended, so that the young victim realizes that this happens to other kids too.

Jane Gilgun observes, "In many situations, children need an opportunity to tell the perpetrator what the experience meant to them. And it's important for the child to hear, 'I'm sorry. I tricked you; it's not your fault.' When treatment programs build that in, children heal better."

Always let your child's needs guide the extent of your involvement in the healing process, remarks Ellen Bass. " 'Being there' for a child may mean backing off. This can be really excruciating for a parent." Which is why parents need to develop their own support system as well—a therapist and good friends.

Spreading the message is also helpful. The more that children talk openly about harassment and abuse, the more other children will be encouraged to come forward. Alexandra's disclosure opened a floodgate of complaints by other girls who had been harassed by the same boy.

Likewise, parents of victims feel less impotent about their own problems when they join forces with other parents, persuade school boards to institute better sex-education programs, or urge lawmakers to make this grave problem a top priority. Bass admits, "Dealing with abuse is going to be a nightmare for a while. Still, with a good therapist, a support group, and people in addition to the counselor and the parent to help the child, healing is possible."

Though about 40 percent of all adult survivors of sexual abuse suffer serious aftereffects that require therapy, Leslie L. Feinauer, professor of family therapy at Brigham Young University, points out that millions also lead successful lives. The importance of a supportive parent was underscored in a 1992 study by Feinauer that examined why some adult survivors became healthy and productive and were able to put sexual abuse in perspective. "If children have at least one parent or some other supportive adult who can help them deal with the abuse," says Feinauer, "they'll be more likely to develop skills that help them survive."

Leah Harrison has seen children heal and parents learn to deal with their anguish. Eight years ago, she confirmed that a 4-year-old had been "digitally manipulated" in a day-care setting. The child was referred to a therapist, and the mother, who was "unbelievably hostile" toward Harrison, was sent to a parents' group.

"Today that beautiful, bright 12-year-old still sends me Christmas cards," Harrison says. "And the mother and I can laugh about that first meeting. Even through the mom's anger, they were able, together as a family, to put the situation in perspective and get through the trauma successfully. Children can recover."

Children can be protected, too. A few weeks after the incident at school, hearing Anita Hill's testimony over the radio, Alexandra exclaimed, "That's what happened to me! He didn't touch me, but his words upset me!" Alexandra's first lesson in sexual harassment may not be her last, but, thanks to her parents, who listened to her, believed her, and supported her, she'll at least be better prepared to deal with sexual abuse than the women and the men of Anita Hill's generation.

ILLUSTRATION BY EUGENE MIHAESCO

SHOP AT HOME

By

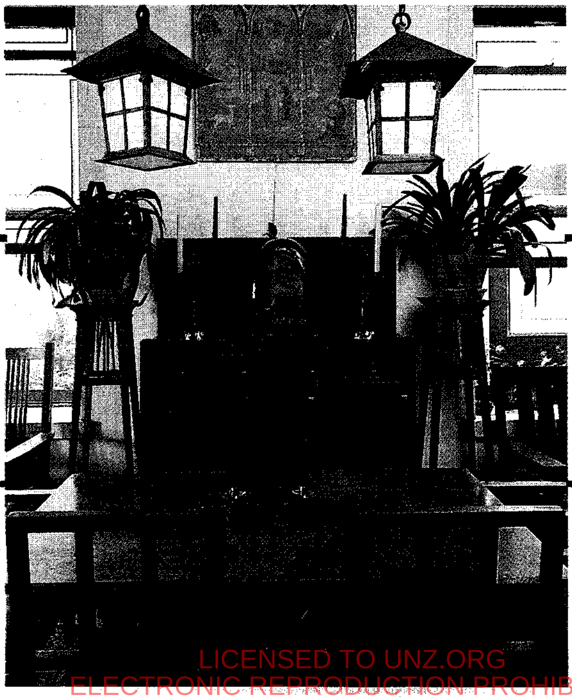
MARILYN BETHANY

Sometimes a cigar is just a cigar and a $15 chair is just something cheap to sit on. But the $15 desk chair Sarah Latham-Kearns bought while in graduate school at Columbia is rife with significance—it triggered an interest that would shape her life. "It was just a D+ Arts and Crafts chair," Latham-Kearns says with a shrug. Nonetheless, it turned her into a collector and, once her collection had outgrown all reasonable domestic bounds, into a dealer in Arts and Crafts and Aesthetic Movement furniture.

For Latham-Kearns, who also teaches historic preservation at FIT, the apartment she shares with her husband, Richard Kearns, a fel-

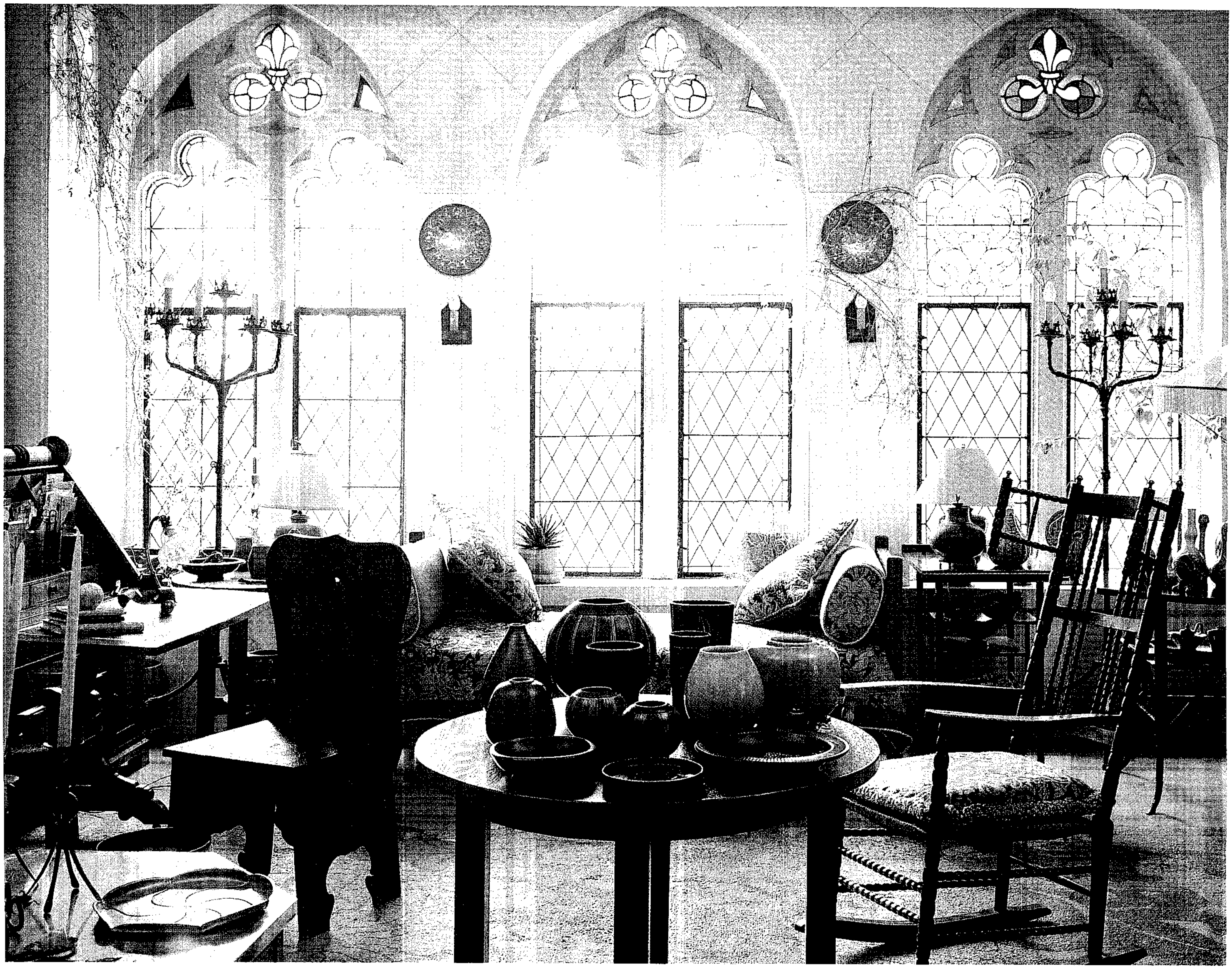
PHOTOGRAPHS BY ROB GRAY

The Heal & Company chairs in the dining room are identical to some that Winston Churchill used at Chartwell.



Like nearly everything else in this apartment/showroom (by appointment, 505-9127), the Gillow & Company sideboard is for sale. Though she specializes in turn-of-the-century furnishings, Sarah Latham-Kearns also dabbles in Royal Copenhagen pottery (foreground) from 1930 to 1950.

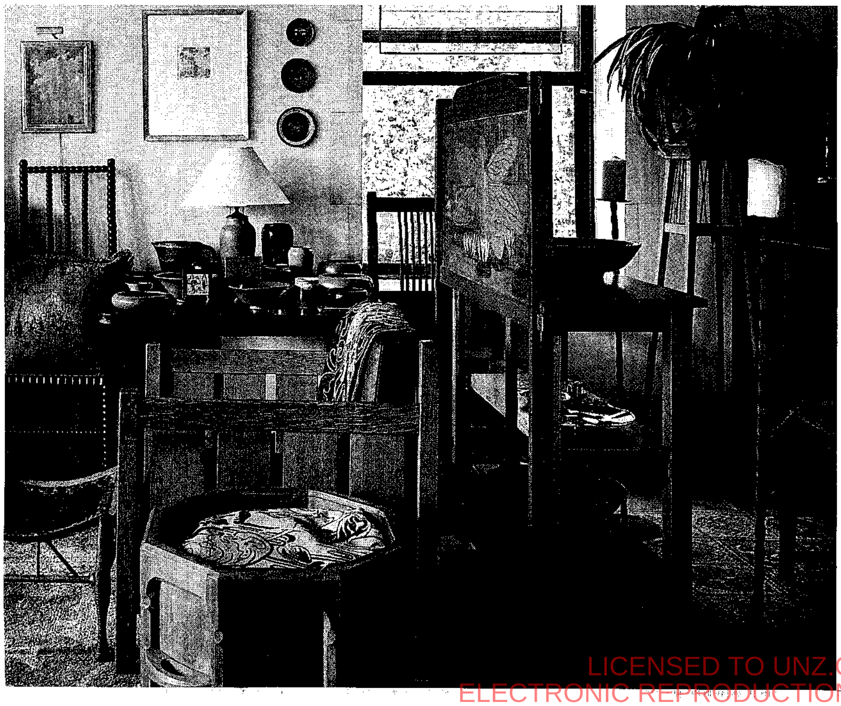
From In the Arts & Crafts Style, publishe
nicle Books, 1992; © Running Heads In



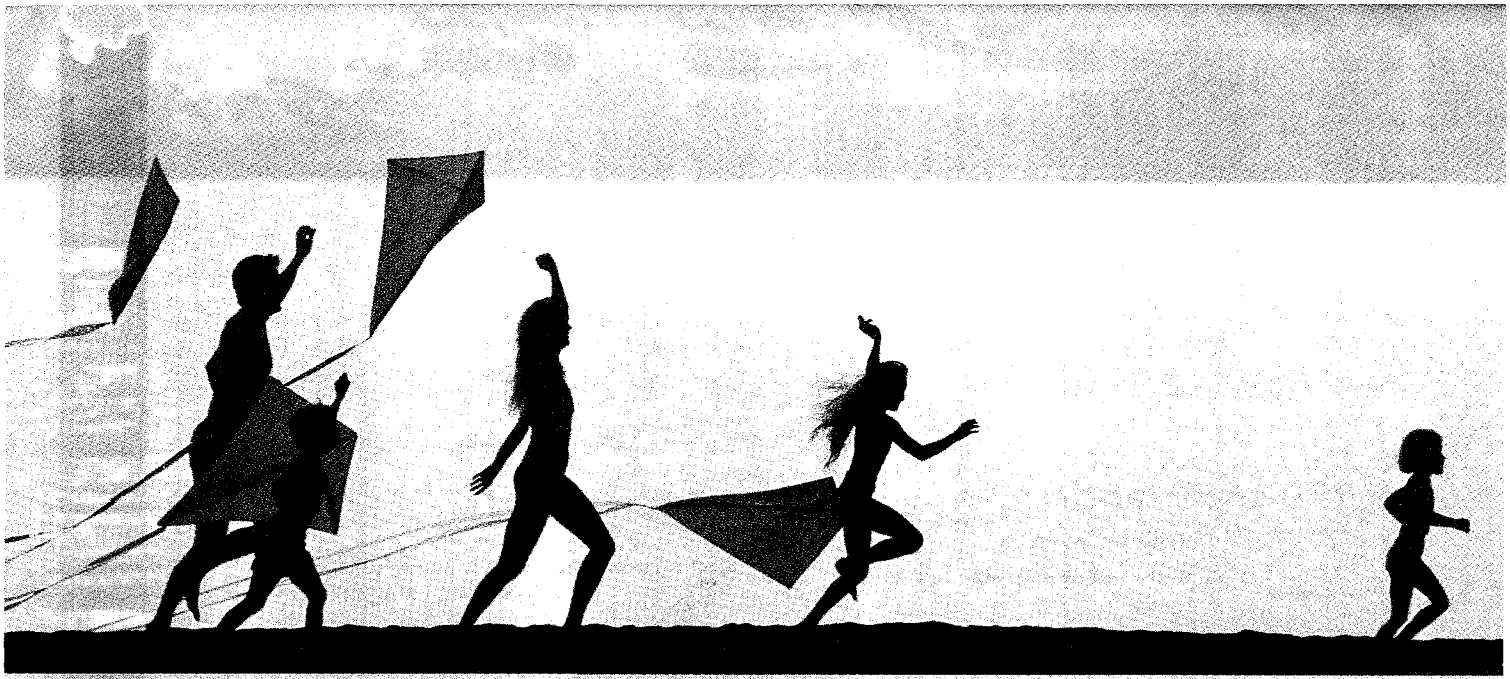
To create the illusion of voussoirs, Latham-Kearns put pieced faux-stone wallpaper around the Gothic windows.

The Spanish Colonial candle stands are mementos of Richard Kearns's foray into the restoration of Addison Mizner's design legacy in Palm Beach.

low collector and preservationist, is the store, their furniture its stock. Their duplex, in a converted rectory, is crammed with stuff, mostly English and American 1880 to 1915, mostly for sale. The result is a delightful departure from the usual Arts and Crafts collector's austere approach to décor: brown furniture in a white room.



Surrounding an L. & J. G. Stickley chair are a Stanley Davies log basket (foreground), a Liberty & Company stool (left), and a collection of Saturday Evening Girls pottery (Boston, 1880s to 1930s). The S.E.G. began as amateurs, meeting weekly to learn to throw pots.



YOU CAN STILL COME TO GREATER FORT LAUDERDALE WITH YOUR ROOMMATE AND A COUPLE OF GUYS DOWN THE HALL.

Remember when going on vacation meant bunking four (or more) to a room? You've changed, and so has Greater Fort Lauderdale.

Of course, we've always been known for our accommodating ways, but these days we've got more room than ever. 29,500 rooms, to be exact, ranging from the comfortable to the palatial. So you can count on finding accommodations to suit (or suite), even if you're bringing the entire family.

And you should. Because there's something for everyone in Greater Fort Lauderdale. Including golf, tennis, boating, and deep-sea fishing. Along with 23 miles of beautiful beaches, and a wild backyard we call The Everglades.

Whatever your pleasure, it's always greater in Greater Fort Lauderdale. And it's all only a few easy hours away.

This year, find out how rewarding it can be to come to Greater Fort Lauderdale. Where things have changed, and the change will do you good.

Call 1-800-22-SUNNY *ext.* 139 *For A Free Visitor's Guide.*

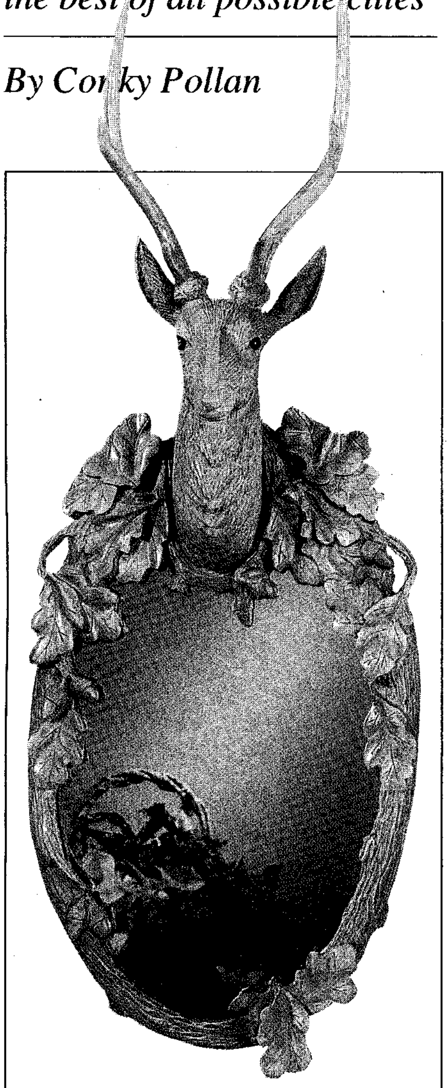
GREATER FORT LAUDERDALE
It's Even Greater Than You Remember.

HOLLYWOOD • POMPANO BEACH • LAUDERDALE-BY-THE-SEA • DEERFIELD BEACH

BEST BETS

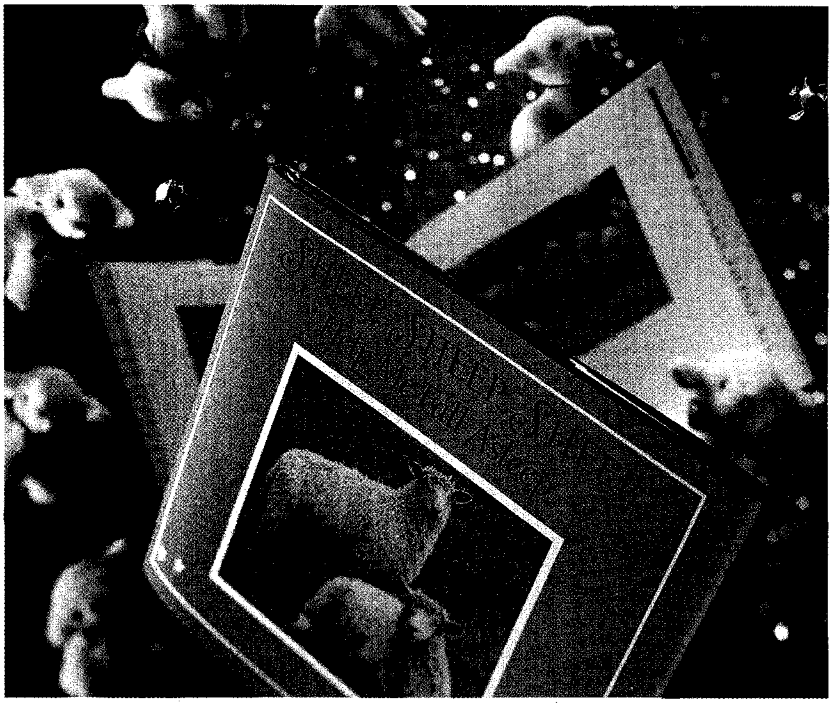
The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



Deer-View Mirror

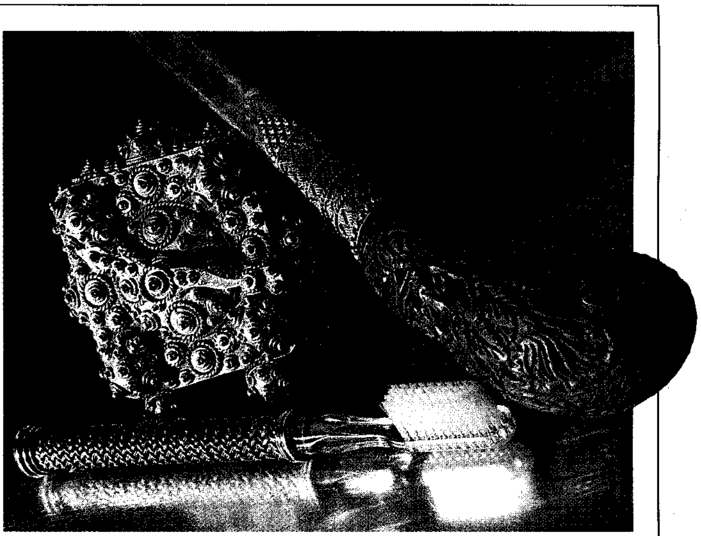
No need to go hunting this fall. Just go to Wolfman-Gold & Good Company instead! The store has some nifty elk-head mirrors hand-cast of resin by an upstate New York artist—they're ever so much more politically correct than the real thing ($400).
WOLFMAN-GOLD & GOOD COMPANY/*116 Greene Street/431-1888*



To Sheep, Perchance to Dream

What to do with a squirmy child who just can't get to sleep? Let that moppet count sheep! And that's exactly what Arlene Alda does in her enchanting little book *Sheep, Sheep, Sheep, Help Me Fall Asleep*. She gives the age-old cure for insomnia a delightful new twist. Alda—an award-winning photographer, author, and documentary-film-maker—is the wife of Alan Alda, and a mother and grandmother. Not only has she come up with the rhyming text, she's taken the photographs and has created a work that's likely to become a children's classic.
SHEEP, SHEEP, SHEEP, HELP ME FALL ASLEEP/*$13.50/Doubleday Books for Young Readers/Books of Wonder (all locations) and Eeyore's Books for Children (all locations)*

The Praise Of Bali



It's not surprising to learn that John Hardy lives and works in Bali. The intricacy of his designs reflects the island's culture, beauty, and way with crafts. Hardy, a Canadian by birth and a jeweler by trade, went to Bali on vacation—and stayed. He's found inspiration for his sterling-silver pieces in such diverse sources as ancient artifacts and household moldings. In addition to making jewelry, Hardy uses sterling silver to make what he calls "social tools"—clocks, flashlights, toothbrushes, letter openers, and candle snuffers—and all of his delightfully elaborate creations are as timeless as Bali itself. (From $250 for a letter opener to $380 for a clock.)
CHARIVARI/*18 West 57th/333-4040, and 1001 Madison Avenue, near 78th/650-0078*
SAKS FIFTH AVENUE/*Main floor*

Photographs: left, Joseph Clementi; top, John Parnell; bottom, Mark Weiss.

Pie and Mighty

We thought the only way to have good chicken pie was to make it at home, where you know how much white meat goes into the dish. But now that we've tasted Vincent Minuto's chicken potpie, we're hooked and would order it in winter *and* summer, as many people do. Minuto, now co-owner of Manhattan Party Planners, was once the chef for Donald Bruce White caterers and has carried on the late cook's unpretentious, home-style food. This pie has a rich crust and a thick, flaky rim, and it's filled with a well-sherried velouté sauce that binds the chicken, glazed turnip and onion, mushrooms, carrot, bacon, and hard-boiled egg—but no peas! Minuto delivers (Manhattan only) the baked pie on the afternoon of your party, so you can reheat it later. The price ($75) includes the porcelain baking dish; the pie serves six to eight. Give two days' notice. **—Barbara Costikyan**

MANHATTAN PARTY PLANNERS, INC./*903-4975*

A Slew of Her Favorite Things

Martha Bedford is an interior designer who has spent days and weeks searching for the perfect chair, small table, or decorative accessory to complete a room. So she knows how difficult it is to find exquisite, understated home furnishings at affordable prices. To make the task easier for the rest of us, Bedford has recently opened Bedford & Company and filled it with hand-picked antique and new treasures. Mirrors, decorative pillows, lamps, small tables, candlesticks, and framed pictures are everywhere, along with upholstered chairs and sofas. (From $10 for potpourri to $40 for a decoupage plate to $100 for a pillow to $3,200 for an English pine cupboard.)

BEDFORD & COMPANY/995 *Lexington Avenue, near 72nd Street/772-7000*

Photographs: top, Les Jörgensen; bottom, Andrew Garn.

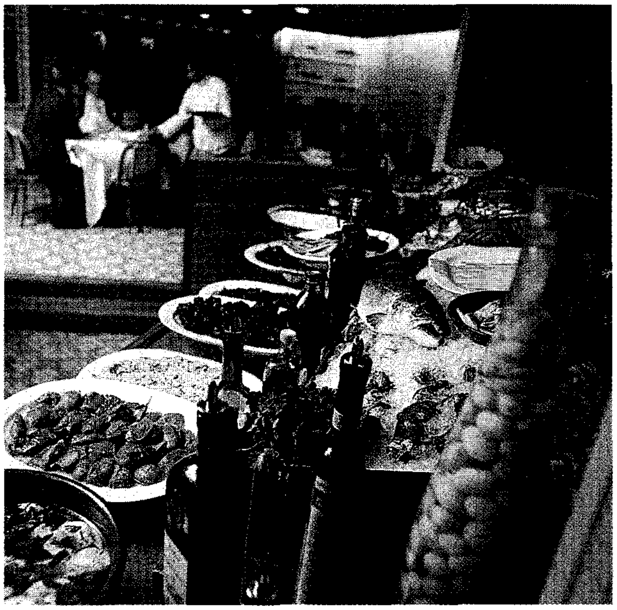
The Insatiable Critic/Gael Greene

THE MOST HAPPY FIORELLA

"...Hungry New Yorkers are flocking aboard for such with-the-current irreverence as seafood chili and lobster pizza..."

FOR NORMAN COUSINS AND ANYONE ELSE who believes laughter can work miracles, **Hosteria Fiorella** is a giggle of proof. Flying fins and flashing lights, a school of carved wooden ice-fishing lures "swimming in the mist" behind clouded glass, and such with-the-current irreverence as seafood chili and lobster pizza haul in the crowds. Not so long ago, this spot looked as if the superhighway had passed it by. Tartufo, Fiorella's, La Hosteria Fiorella's—ennui by any name. But buoyed by the success (not to mention the green) of his Trattoria Dell'Arte, boss Sheldon Fireman vowed to finance one last whirl. His wife scoured the side streets, shopping for wicker love seats, pale-green ceiling fans, a pre-psychedelic Peter Max, and a frankly fake fireplace with subliminal warmth. With Robert Reilly at the grill under the coaching of the trattoria's executive chef, Claudio Scaduto, the Italian seafood is good, sometimes very good, occasionally thrilling. And hungry New Yorkers are flocking aboard as if they'd discovered Noah's ark and it was already drizzling.

It was quiet enough to hear a scallop sing the June day I discovered the metamorphosis and was dazzled by the crackling-thin pizzas, sensational seafood chili, and a perfection of monkfish alla osso buco, reported in our "Hot Line." A measure of serenity still clings four months later, but only by daylight, with sun pouring through the glassed-in terrace and solo lunchers enjoying a tuna burger at the bar. After dark, I feel as if I've joined a convention of trenchermen competing to see who gets the last portion of penne with lobster carbonara. We lose. Alas, the ravenous hordes definitely tax an amateur serving team. No one is grumpy or mean. They're just too chummy—or clumsy, like the waiter who dropped the leather menu case on my hand and seemed amused by his gaffe, or another who grabbed my shoulder twice. Was it a need for intimacy or for balance? The irrepressible crew is mostly sweet and cute and agreeable, with the spirit of untrained puppies. I don't need to know my server's favorites (unless I ask). "Still working on that?" is an ugly way to put it.



HOSTERIA FIORELLA: *The Italian seafood can be thrilling.*

Not that being served by kids pretending to be waiters would ever discourage me from stopping by for the linguine with baby clams and garlic, or one of the rectangular pizzas as big as a tabletop, thinly frosted with cheese, studded with bits of bacon and smoked shrimp or with the meat of a one-pound lobster in an elusive whiff of truffle oil. Portions are hefty here—the garlic-bread tomato-goat-cheese bruschetta or any pizza is the perfect appetite prompter for two or three or six; pastas seem heaped to share, as does the gathering of seafood or vegetables from the tempting antipasto-bar display. Keep that in mind when you see the prices—grilled fish mostly $18.75 to $21.50, pastas $13.75 to $19.75, antipasto misto $10.75 to $19.50 (depending).

The numbing recitation of daily specials that leaves you feeling brain-damaged is banned here. Instead, check out the listing on the table so you don't miss wondrous Sicilian fish stew with couscous and the perfume of cumin in a handsome deep pottery bowl, crusty seared grouper beside a triangle of potato-zucchini pancake and a pot of garlicky aïoli, or pan-roasted striped bass with chopped tomatoes, olives, and sun-dried cherries. Sad to note, not all these finny things are as carefully cooked as one noontime's monkfish on couscous under a mantle of licorice-scented vegetables. Is it my imagination, or has the kitchen lost an edge of precision now that it's feeding so many of us, the barbarian invaders? The trick of cooking fish a shade less than we're tasting tonight seems to have vanished in the poof of success.

The Caesar salad can arrive drowning in sauce, and for me, the lobster salad with arugula, artichoke slivers, shiitake, and grana is not as appealing as the hearty bean soup or Italian clam chowder, good rigatoni with eggplant and shaved ricotta sarda, or pappardelle with red snapper and wild mushrooms. Don't come expecting refinement or finesse. The motto here is: tasty and . . . lots.

It's time to sharpen the wine act, too. Teach the kiddies to pour. These days, most of my friends seem to be drinking red even with seafood, and we'd like some more options—especially on a Saturday night when the Finnish marathon runners fueling on carbonara in the back room have cleaned out half the red wine in the house. There are only a dozen reds, a scant four from California, half of them gone. That makes the modest $5 corkage fee—if you want to BYOB—even more welcome.

Desserts are show-and-tell: mock-ups on a tray to choose from. And these actually taste better than they look. Tangy lemon mousse, sweet pecan-caramel torte, elegant homemade cannoli, or ice cream sandwiched between layers of chocolate-macadamia-nut cake will tickle the sweet tooth far more than too sweet sorbets or a listless tirami su.

Hosteria Fiorella Italian Seafood Grill, 1081 Third Avenue, near 63rd Street (838-7530). Lunch, Monday through Friday 11:30 a.m. to 3 p.m.; brunch, Saturdays and Sundays 11 a.m. to 4 p.m.; dinner, Monday through Saturday 5 p.m. to midnight, Sundays till 11 p.m. A.E., M.C., V.

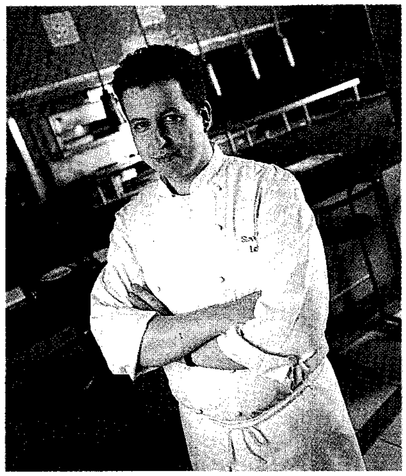
GIVE ME A "G." GIVE ME A "U." THE STEEL letters lie on the sidewalk. The streets are closed off so a crane can lift the Guggenheim's logo into place, and across the street at **Zoë**, the noon-hour pace picks

Photographs by Peter Freed.

up, with downtown dealsters and shopkeepers on their lunch hour beside late-rising SoHemians and kulturniks on the gallery circuit.

I've been hopelessly smitten with Zoë from the moment it landed, with its clever and handsome Jeffrey Beers design—a soaring stage set of plaster and tile and exposed innards, the Spago-like open kitchen with its cooks in YO BROOKLYN baseball caps and the counter that ribbons it, a front-row seat on the drama. Look up. See a patchwork of new acoustical tile on the ceiling. Owners Thalia and Stephen Loffredo insist the torturous clamor has been tamed by 40 percent. Sorry. My headache says no. I'll just pop an aspirin, I suppose. Because the good news is there's a fresh hand in the kitchen, and his pedigree shows. Steven Levine did his doctoral saucing at the River Cafe, Aureole, and the Quilted Giraffe—not exactly fusty academia, as we restaurant groupies well know.

Heir to the rich collection of machinery at Zoë—the giant wok, the rotisserie, the grill, and the wood-burning oven—he is already pleasing enlightened munchkins, savvy commuters from uptown, intense duos at the counter, and, tonight, Roy Lichtenstein. What Levine brings to Zoë is a certain discipline. He's tamed the zany menu. It's more conventionally organized now. But the flavoring palette is still unbound, free to roam the world—that modish cuisinary Esperanto that plays the familiar against the exotic, wasabi mayonnaise with jerked pork, stir-fry chicken salad with jícama, apples, and macadamia nuts, grilled loin of tuna with chick-pea brandade. (Where were you the red-letter day some genius anatomist discovered fish have loins?) And most of what Levine does is delicious. Now and then a dose of salt or a hit of acid would help.


ZOË: *New chef Steven Levine.*

Our quartet at lunch happily shares the day's special pizza with sausage and peppers, plus a mound of exquisitely battered tempura vegetables. Mustard-touched eggplant and tomato are the first to disappear. Spit-roasted jerked pork on herbed flatbread is a hit, too. The tuna club on brioche is slathered with wasabi mayonnaise—and that's what I get when I ask for something besides ketchup for a really first-rate burger on onion roll with shoestring fries and root-vegetable slaw (lunch options $8 to $12.50). Pleased as we are with sublime beer-battered onion rings and wood-roasted vegetables, it's still possible to be disappointed by the tasteless shrimp and focaccia served on greens with pesto vinaigrette, and by the lack of guts in the wild-mushroom-and-multi-grain soup and the duck broth with ginger, leek, daikon, and soba noodles. Authentic subtlety, perhaps, but I'll take intensity any day.

A collection of stylish outsize plates seems even more impressive at dinner, carrying crisp calamari with a Vietnamese dipping sauce, barbecued quail on corn-chanterelle relish with slivers of fried carrot, house-smoked salmon and tuna with corn griddle cakes and horseradish cream, or salmon tartare with spicy chili potato chips arranged to look like a tropical fish. No little ovals of duck breast come out of the kitchen here. The portion is generous, juicy, and good, served with spaghetti-squash pancakes. Sourdough-and-wild-mushroom stuffing comes with the baked chicken, and a potato-leek spring roll with cod on napa cabbage—the fish's slightly odd taste could be from smoking. Cubes of lobster-and-potato "home fries" add luster to spit-roasted monkfish. Those addictive onion rings show up again on sliced hanger steak with a porter-spiked sauce (entrées $14.50 to $19.50).

The Loffredos are passionate about wine. Bottles of red rest in a handsome steel-and-marble cradle on the table. Zoë's use of the *Wine Spectator*'s taste ratings on the cellar list has provoked grumbles, but not from me. I'm one lamebrain who enjoys the challenge of matching price and rating as a guide to the best buy I can find in a wine I've not tasted before. The Chateau Souverain Cabernet stands up to the chef's lively fare, while the higher-rated Franciscan Vineyards Zinfandel fades midway through dinner. The Loffredos are proudly pouring the fabled Opus One by the three-ounce taste ($12.75), as well as Far Niente's Dolce '89 (the Château d'Yquem of America, they call it). Sunday dinner features wines poured from magnums, also by the glass. So it's a mystery to me why our waiter can't pour without dribbling.

New York City may be coasting, but SoHo's in a renaissance, with a spark from its restaurants. Just walking into Zoë can give me a high. It makes me feel as if I'm holding an IOU for something wonderful.

Zoë, 90 Prince Street (966-6722). Lunch, Tuesday through Saturday, and Sunday brunch, noon to 3 p.m.; dinner, Tuesday through Thursday 6 to 10:30 p.m., Fridays and Saturdays till 11 p.m., Sundays 5:30 to 10 p.m. A.E., C.B., D.C., M.C., V.

LUXURY FOR LESS

Save up to 70%!

Discounted prices on European gifts, home decor, accessories, tabletop, and more. . .

• *new arrivals weekly!* •

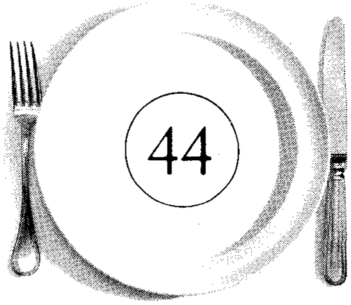
Just in: English Sterling Silver Frames hallmarked
~~$100.00~~ - ~~$250.00~~ **$69.99 to $169.99**

bring ad to receive free gift with purchase over $50.00

MADISON EMPORIUM
Luxury for Less
907 MADISON AVE.

212•570•0060 Mon-Sat: 10-6

AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.



For breakfast, lunch, pre-theatre dinner, late supper and Sunday brunch, bring the American Express® Card to 44 at the Royalton, 44 West 44th Street, New York, NY (212) 944-8844.

AMERICAN EXPRESS Cards®

© 1992 American Express Travel Related Services Company, Inc.

Movies/David Denby

BAD BLOOD

"*. . .Bram Stoker's Dracula* is an unholy mess, a bombastic kitschfest; Kaurismaki's *The Match Factory Girl* is just about perfect. . ."

THE DAY FRANCIS COPPOLA ABANDONED REALISM for artifice has to rank among the saddest in modern film history. Here was a young director with an extraordinary sense for the exact weight of emotion, the sinews of preparation and stress and resolution needed to bind together a long and complex narrative. The Coppola of the *Godfather* movies and *The Conversation* was a great realist filmmaker with storytelling talents comparable to Griffith's and Ford's. Then lightning flashed, the skies rumbled, and a major talent fell heavily to the earth. Suddenly Coppola decided that realism was not the necessary mode of the cinema but only a chosen style like any other (true) and therefore a fake (untrue), and he began to think, Why not play up the consciously artificial nature of movies? (Disaster.)

As *One From the Heart* and *Rumble Fish* demonstrated, Francis Coppola has very little talent for fantasy. His **Bram Stoker's Dracula** is an unholy mess, a bombastic kitschfest of whirling, decomposing photography, writhing women, and spurting blood. Coppola makes a horror movie by loading on the clutter and drek—any of us could dine out for a year on the budget for fake spiderwebs and rodent dung. The compositions are so busy they not only lack the elegant tones of dread summoned up by Tod Browning, F. W. Murnau, and Werner Herzog (the best movie interpreters of the Dracula myth), they lack ordinary visual distinction. This is the hotel Fontainebleau of vampire movies—a vulgar monstrosity with too many characters, too many climaxes (and hence no climax).

What's important, and what isn't? Coppola no longer knows. If the characters matter, why drape them in impenetrable blue-gray shadows? Is Coppola, like an opera director, hiding the cheesiness of the sets by underlighting? Does the dramatic point of a given scene matter or the camera frisking about? Are we meant to feel sympathy for the victim or the terrorizer? Coppola takes both points of view, he takes *all* points of view, leaving us nowhere. Coppola throws in jokes and tricks from old horror movies, hissing-fiend sequences (at a certain point Dracula simply becomes Satan), the old withered-flesh routine. We seem to be watching an over-the-top compendium of horror tropes from Hammer Films. Yet this *Dracula* is too ambitious to be scary.

In the first big scene of the movie, between Harker (Keanu Reeves) and Count Dracula (Gary Oldman), at Dracula's ancient castle in Transylvania, the actors are so dimly lit that you can't really see what's going on. Reeves is hardly in the movie anyway. Pale and lifeless, he looks like a ghoul, too, even though he's nominally the hero. Gary Oldman's Count is a strange conception—not a dominating presence but a refined and decadent roué, rather like Fellini's Casanova. His hair piled high in two ugly white humps, his voice soft and bodiless, Oldman's Dracula is too delicate a soul to live on anything but blood. The red stuff is not an absolute need for him; it's an exquisite pleasure. Nothing can replace Bela Lugosi's intimidating theatrical inflections and magnificent hands, but Oldman does have a few giddy moments. When Reeves cuts himself shaving, Oldman grabs the razor and licks off the blood, rolling his eyes in ecstasy like a druggie snorting a line of coke.

Coppola and screenwriter James V. Hart, going back to Bram Stoker's novel, have made the story a hyperromantic search for lost love. The movie begins in 1462, when the Count, fighting off the Muslims, loses his wife. He blasphemes against God, this bloodthirsty impaler, and condemns himself to eternal undeadness. Four hundred years later, he sees a picture of Harker's fiancée, Mina (Winona Ryder), and he travels to Victorian London in search of his true love's neck. What was metaphorical and suggestive in earlier versions has now become grossly explicit: Dracula's hold on women is openly sexual; they *want* to fall under his power and live with him in the dominion of blood, the greatest high of all.

NECK AND NECK: *The brides of Dracula take on Harker (Keanu Reeves).*

Photograph by Ralph Nelson/Columbia Pictures.

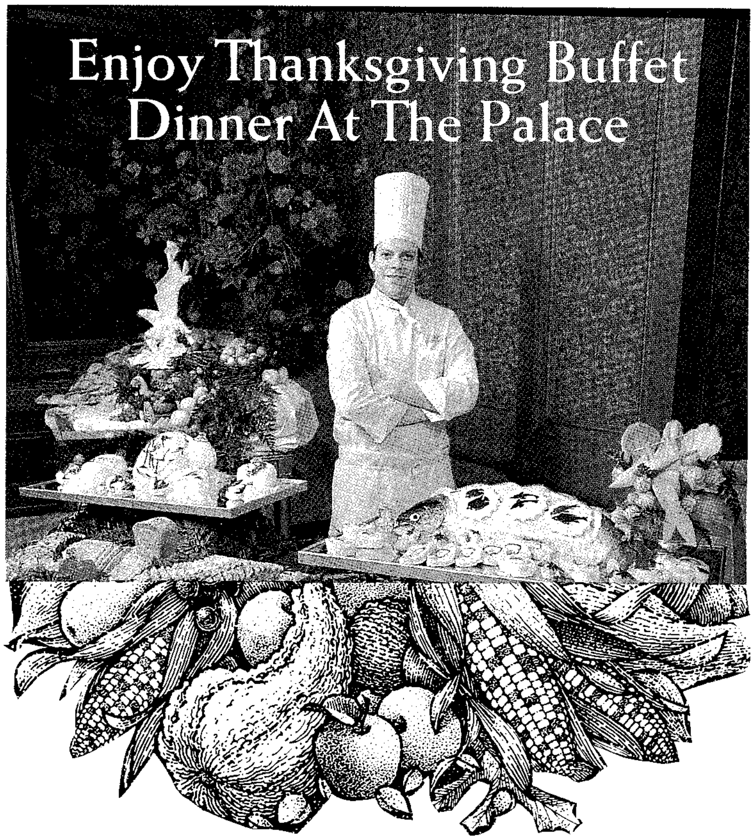
There are a lot of ravenous sex scenes in the surging-breasts-and-damp-hair style, but at least Anthony Hopkins turns up in good voice as Van Helsing, Dracula's great scientific antagonist. In general, Coppola goes all the way with the sanguinary and grotesque side of the material: The actresses work themselves up to ecstasies by sucking blood and mating with devil dogs. This *Dracula* is bound to become notorious, but despite such gaudy scenes as Ryder licking the blood on Oldman's chest, it's still among the most boring movies ever made.

ONE OF THE AVANT-GARDE'S FAVORITE SCANDALOUS jokes is that life isn't a story. That is, life doesn't have "atmosphere" and "conflict" and "wit"; it's not a plot proceeding along a clean "trajectory" leading to a "dramatic resolution." Life doesn't have a beginning, a middle, and an end the way Irving Thalberg said it did. Events may take place all in a rush or one after another and without much emphasis. And yet when the avant-gardist works in feature movies, he is caught in a bind. Unless he is going to embrace pure stasis, photographing, say, the Empire State Building for eight hours, as Andy Warhol did, he has to work up some sort of narrative. In the end, he is likely to settle on a set of conventions as far from life as the commercial filmmaker's.

I haven't been nearly as amused as other people by the films of Aki Kaurismaki. The Finnish writer-director, an international film-festival favorite, has made a defensive comic strategy out of Finland's distance from the international mainstream. His deadpan, mannered take on the local dourness may have seemed like an attractive "minimalism" to some critics, but as a style it lacked authority and variety. It was Finnish facetiousness—furry and morose, the comedy getting stuck somewhere in the bushy mustaches of the heavyset, alienated characters.

But Kaurismaki's **The Match Factory Girl,** a 70-minute movie completed in 1989, is just about perfect. Iris (Kati Outinen), a woman perhaps in her mid-twenties but no longer young, lives with her mother and her stepfather, who whacks her every once in a while. Iris has a nondescript face that has one unusual characteristic—it's completely unguarded. She gets picked up by a man in a bar who leaves money for her in the morning and refuses to see her again. At her job, in a drab matchbox factory in Helsinki, she watches the boxes fall out of the machinery into rows. If the label on one of the boxes is falling off, she puts it on. Iris, I suppose, is a bare economic integer—average worker—but her label is falling off, too. Kaurismaki doesn't treat her as a prisoner of the system but as a woman who first collaborates in her own victimization and then frees herself.

Only one thing happens at a time in this movie, one action, one emotion, and that action always has the same weight, whether it's sealing an envelope or pouring rat poison into someone's drink. Kaurismaki's concentration is, of course, as much a stylization of reality as George Cukor's habit of orchestrating complex set pieces with many characters. But the simplicity makes perfect sense: Iris is like an anteater, devoted to the piece of turf right in front of her. Her stripped-down attentiveness becomes a heroic exercise of spirit. When she begins to take her revenge, her fury emerges as a series of discrete silent acts, performed with exactly the same emphasis as her daily routine: one thing after another. This time the joke of minimalism has a deadly kick. *The Match Factory Girl* is horribly funny and satisfying. ▬



Enjoy Thanksgiving Buffet Dinner At The Palace

Thanksgiving Day
November 26
12 noon - 8 p.m.
in the Trianon Room

$39.50* per person
$19.75* children under 12

Feast on Thanksgiving turkey, duckling, prime rib, baked ham, stuffed sole with lobster mousse, seafood bar, sensational salads and special Thanksgiving desserts.

And Every Sunday...
Discover The Royal Palace
Sunday Buffet Brunch
11 a.m. - 3 p.m.
in the Trianon Room
Featuring a Champagne
Buffet and Cajun Music

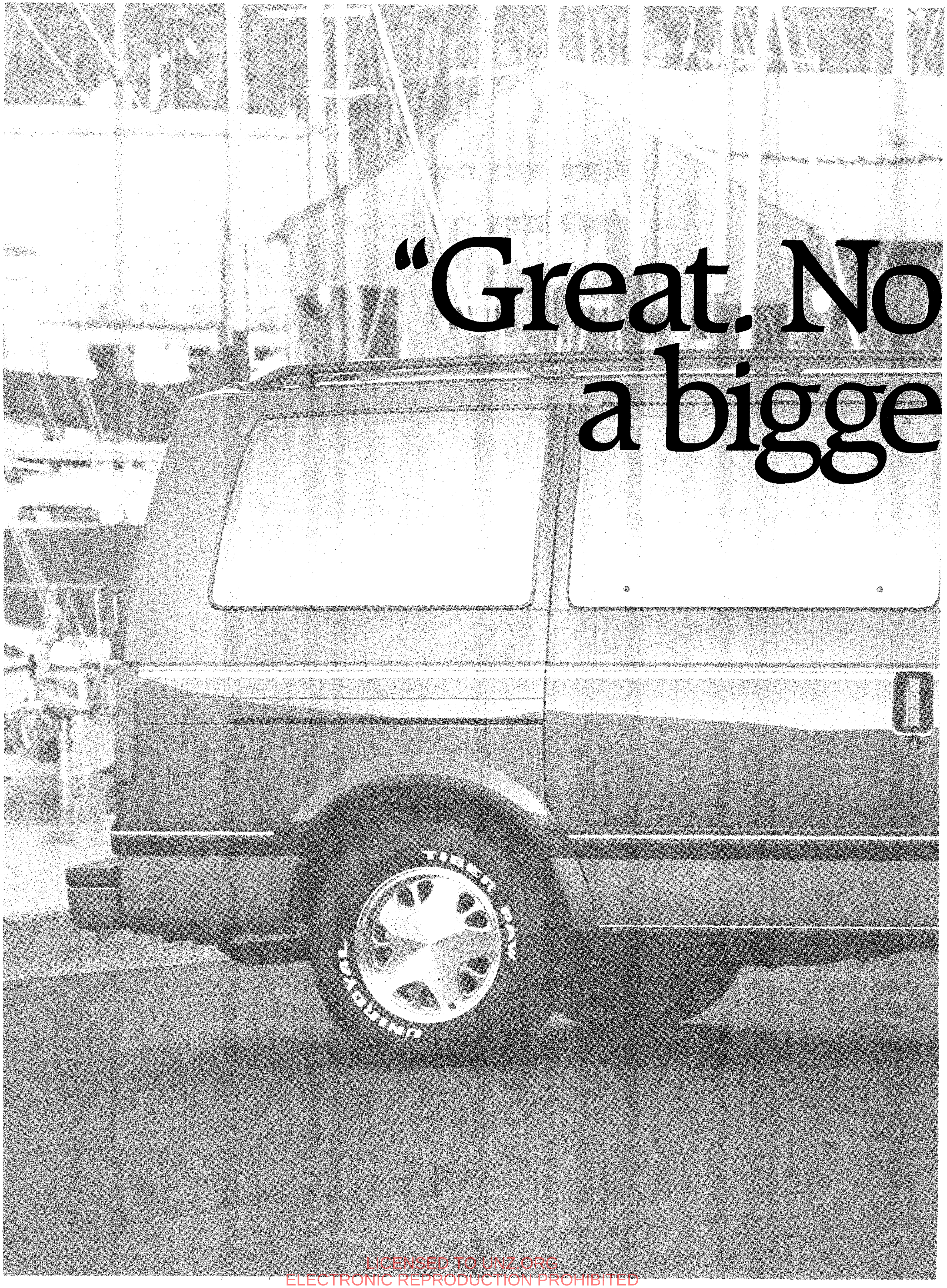
$38* per person
$19* children under 12

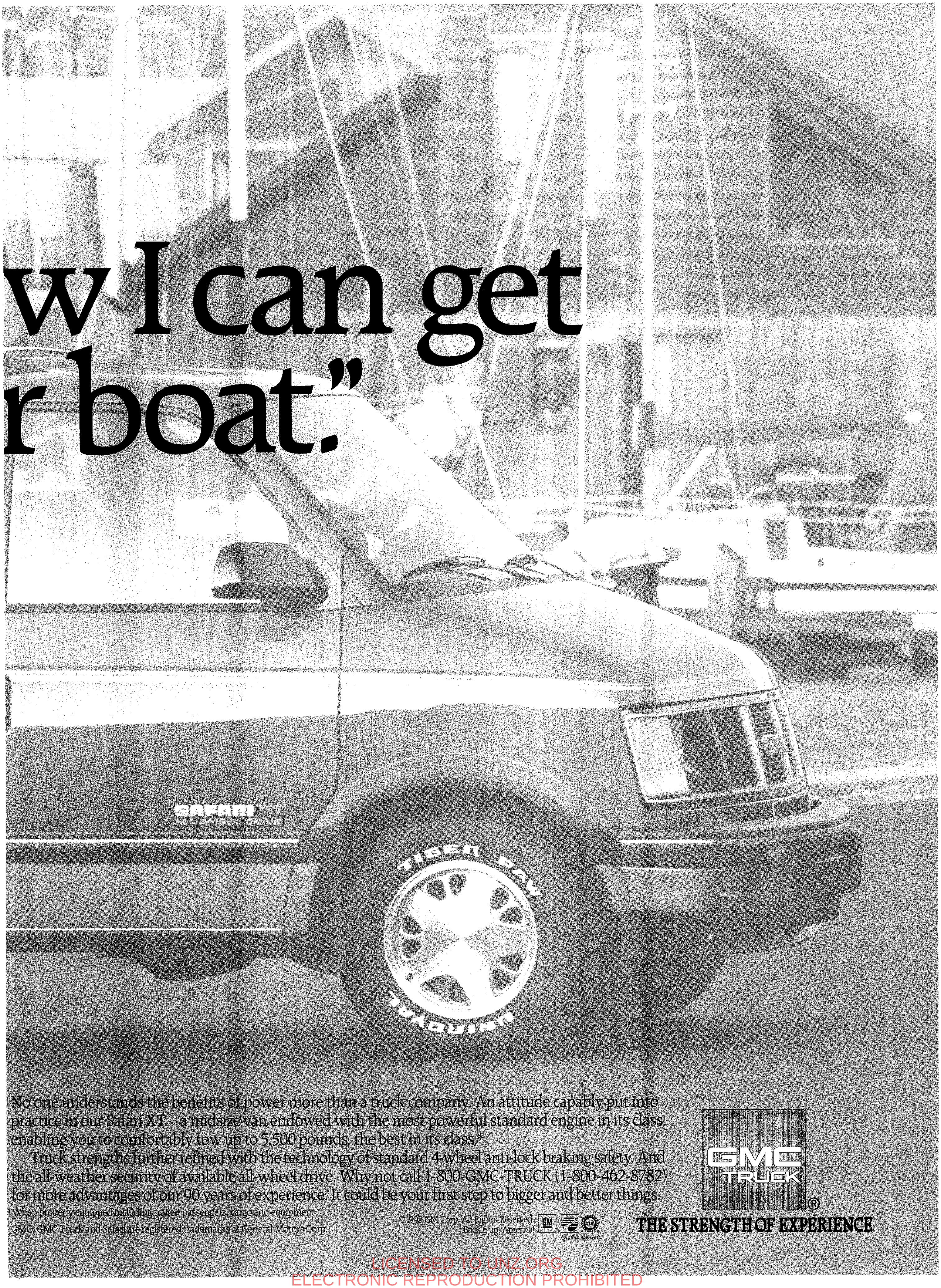
Enjoy a seafood bar, smoked salmon, pates, prime rib, twelve hot entrees, New Orleans specialties, luscious desserts, complimentary champagne and live entertainment.

"A CULINARY MASTERPIECE!"

Treat yourself . . . royally!
Please call
(212)888-7000 for reservations.
* *Tax and gratuities not included.*

The NEW YORK Palace
Madison at 50th Street • New York, NY 10022 • (212) 888-7000
"Formerly The Helmsley Palace"
one of
The Leading Hotels of the World®


“Great. No
a bigge
TIGER PAW
UNIROYAL



No one understands the benefits of power more than a truck company. An attitude capably put into practice in our Safari XT – a midsize van endowed with the most powerful standard engine in its class, enabling you to comfortably tow up to 5,500 pounds, the best in its class.*

Truck strengths further refined with the technology of standard 4-wheel anti-lock braking safety. And the all-weather security of available all-wheel drive. Why not call 1-800-GMC-TRUCK (1-800-462-8782) for more advantages of our 90 years of experience. It could be your first step to bigger and better things.

*When properly equipped including trailer, passengers, cargo and equipment.

GMC, GMC Truck and Safari are registered trademarks of General Motors Corp.

©1992 GM Corp. All Rights Reserved.
Buckle up, America!

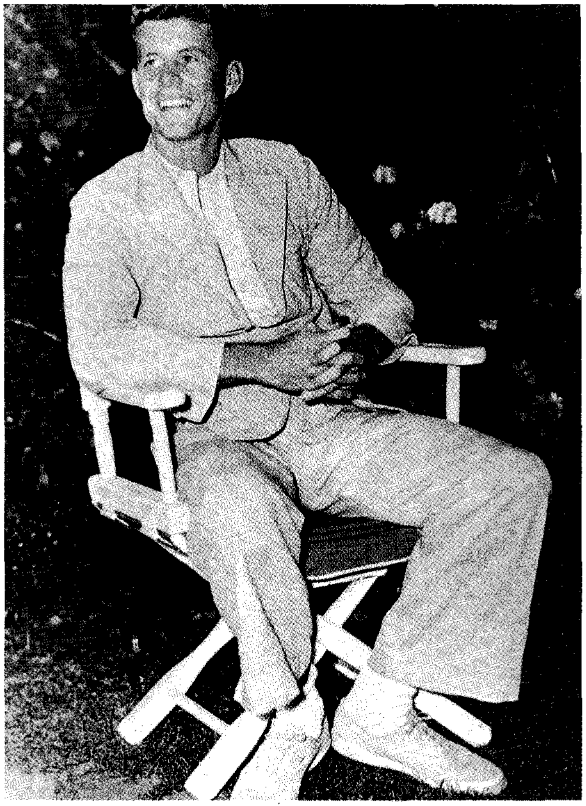
THE STRENGTH OF EXPERIENCE

Books/Rhoda Koenig

HIS LIFE AS A BOY

"...As if compensating for previous, genteel biographers, Nigel Hamilton writes with a searing toughness in his new *JFK*..."

JFK: Reckless Youth, *by Nigel Hamilton. Random House; 898 pages; $30. To be published November 23.*



EARLY CAMELOT: *In Hollywood in the fall of 1940.*

VULNERABLE, BITTER, CHARMING, BRAVE—the John Fitzgerald Kennedy of Nigel Hamilton emerges in this volume (the first of three by the British biographer) with far more disturbing vitality than ever before. Hamilton's JFK is for much of his chronicle badly behaved but is also in such pain, and struggling against so many obstacles, that his faults become understandable and less important than his stoicism and gallantry.

Hamilton's attitude is plain from the second paragraph, in which he alludes to the "hangers-on, bodyguards, pimps, and court jesters" that had been paid over the years by the president's father, and from his remark, two pages later, about the president's widow: "She had never possessed nor shown the meanest interest in politics." As if compensating for previous, genteel biographers, Hamilton writes with a searing toughness, which, for the most part, is justified, but occasionally slips into cheap sarcasm or careless offense, as when he calls Rose Kennedy an "archetypal Catholic mother."

Catholic mothers who have read to that point will certainly bristle at the description, given the ample evidence for Hamilton's remark that Rose Kennedy had a "hateful relationship" with her husband and a distant, chilly one with her children, giving them interminable lessons in grooming and deportment but no affection or guidance. Disgusted by Joseph Kennedy's promiscuity, Rose withdrew into an obsession with clothes and manners, endlessly preparing for a triumph in the Protestant-dominated high society that would never accept her. Her children—there would, eventually, be nine—were left in "the care of Eddie Moore, her husband's whoremaster" or dumped into boarding schools. When Jack was 16, he was hospitalized for two months with a mysterious disease that was at one point thought to be leukemia. Yet his mother, who had taken seventeen pleasure trips abroad in four years, did not travel from Palm Beach to Connecticut to visit him. "With absentee parents, changing staff, and children coming and going" in a home that "resembled a hotel," Jack became, in Hamilton's eerie phrase, "a nomad of the spirit." (Fittingly, at the start of Jack's first campaign—the successful congressional race with which this volume ends, in 1946—he had no home in the district and was registered as living at his hotel.)

Despite Hamilton's condemnation, Rose conveys a wistful misery. Joseph Kennedy, though, arouses pity as little as he does respect. A shifty businessman whose enterprises, "for all the millions that he earned, always ended in flight or ignominy," he would suffer his greatest disgrace when, as U.S. ambassador to the Court of St. James's at the outbreak of World War II, he counseled more appeasement than Neville Chamberlain, then predicted that Britain would "be beaten before the end of the month." The ambassador and president were bound by a love of politics and sexual conquest: Decades later, the old man would recount the intimate details of his affairs to his son and daughter-in-law.

With such parents, it's not surprising that John Kennedy's pursuit of women would be compulsive and contemptuous. There is much gamy sexual detail in *JFK,* but a lot of it is in the words of the late president himself, in his letters to his best friend, LeMoyne Billings. As an adolescent and a young man, Kennedy frequently wrote to Billings of his exploits and fantasies, bragging, teasing, and sometimes crossing the line between heartiness and cruelty. Yet, for all the scabrous and bullying remarks, the picture of the young John Kennedy is one of a boy whose bravado imperfectly disguises his desire for love, his fear of affection, and his despair at not being taken seriously. One can see in the letters not only the jaunty rake who would notch his bedpost into sawdust but the child deprived of maternal tenderness.

Kennedy's need for a woman he could care for and respect was apparently satisfied only with Inga Arvad, the Danish-born journalist with whom he had an affair that was eavesdropped on by the FBI (Kennedy was then in Naval Intelligence, and Arvad had been accused of Nazi sympathies, a claim Hamilton considers thoroughly and rejects). But Kennedy's relationship with this mature, independent woman came to nothing, as the result of differences in their circumstances (she was four years older and had been twice married) and his distrust of women and reluctance to settle down. "Maybe your gravest mistake, handsome," Arvad wrote, "is that you admire brains more than heart, but then that is necessary to arrive."

Kennedy's philandering also becomes more understandable in view of what must have been his constant fear of incapacity and death. *JFK* records numerous occasions on which Kennedy suddenly lost weight or had severe back or stomach problems and was hospitalized, only to be released, after an operation on his spine or weeks of painful, embarrassing tests, with no diagnosis

Photograph by JFK Library, courtesy of Random House.

yet again. (It was not until 1947, when he was 30, that he would be found to have Addison's disease, an ailment that destroys the immune system.) His reaction, however, was to joke about the sexy nurses and seek greater tests of endurance.

Kennedy's condition should have exempted him from war, or at least from combat, but his desire to prove himself worthy and his father's desire to do so by proxy unhappily coincided, and so a young man too unwell to be granted life insurance was inducted, at the twitch of a few strings, into the Navy. Though his older brother, Joseph Jr., would die on a pointless mission flown to remove the stain of cowardice his father had put on the family name, John Kennedy was luckier, undergoing only a shipwreck on a South Seas island when his PT boat was sunk. Hamilton's description of these boats—dangerous, unreliable craft requiring immense skill and daring—is one more example of the way his psychological portrait of Kennedy is drawn from fact rather than from speculation. But he also makes some fair inferences—such as that Kennedy's natural bent toward isolation and cynicism, fostered by his family's clannishness and his ridicule of his mother's pretensions, was intensified by the Navy's failure to send a search party for him and his men. LeMoyne Billings said that in the 31 years he knew him, Kennedy "never was a bit emotional," but a crewman remembered that "tears were streaming down his face and he said, 'If only they'd come over to help me, maybe I might have been able to save those other two.' He was very bitter that nobody had come to help."

Joseph Kennedy was well placed to back his now-eldest son, who wanted to make a name for himself and recapture the family's political prestige. A word in the right ears and an envelope in the right palms got a sitting Boston congressman to vacate his seat and got Kennedy's nomination papers filed after the deadline. Up to $500,000 went to billboards, newspaper ads, reprints of John Hersey's *New Yorker* article on the PT 109, and other, less visible expenditures to purchase a landslide victory over an opponent the candidate confessed was "the better man for the district."

Kennedy, however, was not simply representing Charlestown and East Boston. Though unfocused ambition surely played a part in his decision, there was also an awareness of the wider world he knew from his studies as well as from travel and war, and a fierce desire not to repeat his father's mistakes. "We must recognize," he said in a speech at his alma mater just before being elected, "that if we do not take an interest in our political life we can easily lose at home what so many young men so bloodily won abroad." Taking his place in the affairs of the nation, putting aside the derring-do of

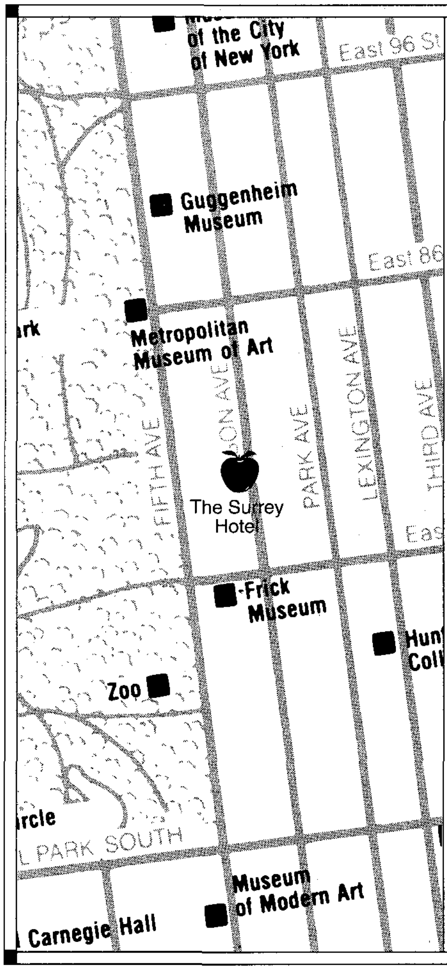
THE GRILL
AT NIGHT

Now Monday thru Saturday, from 6:00 to 10:30 pm,
dine in the room that's famous the world over
for a price soon to be equally famous!
Choose from 30 great wines for under $30.
Delight in a complete (yes, complete) dinner
for only...

$26.50 to $37.50

"Drop in for NY's most celebrated new menu!"

AT THE
FOUR SEASONS
99 EAST 52ND STREET
PL4-9494



THE SURREY HOTEL

AT THE CROSSROADS OF FINE ART, FINE DINING AND FASHION.

Located on Manhattan's elegant Upper East Side, the Surrey Hotel offers sophisticated travelers spacious, graceful suites and unsurpassed value.

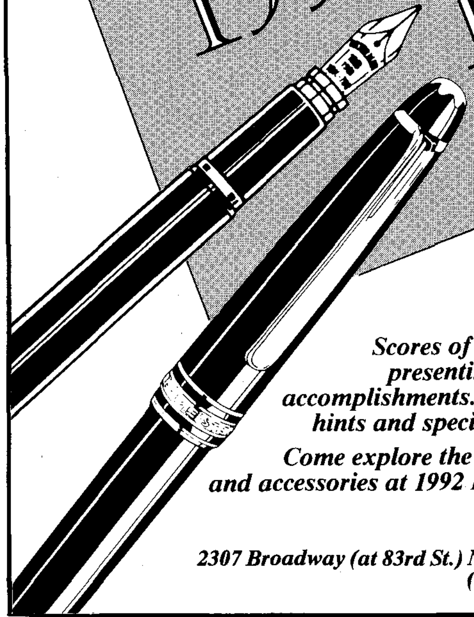
From its renowned location—at the cultural crossroads of New York—to its richly appointed lobby and fully equipped fitness center, the Surrey is an impeccable choice.

For reservations,
call 1-800-ME-SUITE, Ext. 186

A MANHATTAN EAST SUITE HOTEL
Get the better of New York.℠
20 East 76th Street, New York, NY 10021
(212) 288-3700 Fax: (212) 628-1549
© 1992 Manhattan East Suite Hotels

SAT. & SUN.
NOVEMBER 21-22
10AM–6PM

1992 PEN FAIR USA



Attention pen collectors, pen enthusiasts and holiday shoppers! Experience hundreds of the world's finest examples of writing instruments at 1992 PEN FAIR USA.

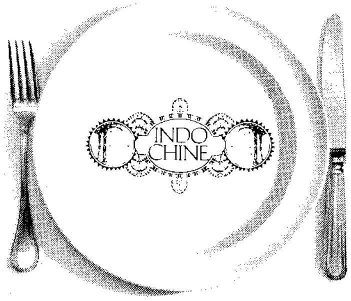
Scores of manufacturers will be personally presenting their newest and most exciting accomplishments. Product demonstrations, helpful hints and special price incentives will be offered.

Come explore the world of fine writing instruments and accessories at 1992 PEN FAIR USA, only at Menash!

Call for our new color catalog.

2307 Broadway (at 83rd St.) New York, NY
(212) 877-2060 **menash**

AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.

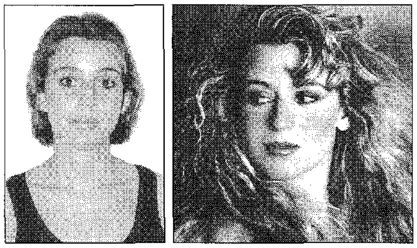


For authentic French-Vietnamese cuisine open 7 days a week, bring the American Express® Card to Indochine, 430 Lafayette Street, New York, NY (212) 505-5111.

AMERICAN EXPRESS Cards®

© 1992 American Express Travel Related Services Company, Inc.

IMPORTANT NEWS FOR WOMEN WITH SHORT, FLAT OR THINNING HAIR.



Sequence Inc. has developed a unique method of hair addition that offers women longer, thicker, more full-bodied hair in a few short weeks.

Our new Sequence addition is just as effective for women suffering extensive hair loss as for those who simply want to improve their image and appearance. The hair we add is 100% natural, perfectly-matched to your own and virtually undetectable. We never hide, cut off or inhibit the growth of your own hair in any way.

Call for our free color brochure or for a free informative hair analysis.

SEQUENCE™
ADVANCED HAIR GROUP
1-800-992-9976 Ext. 81

combat for the clash of ideologies, John F. Kennedy said farewell, but not good-bye, to his reckless youth.

The Call of the Toad, *by Günter Grass. Translated by Ralph Manheim. Harcourt Brace Jovanovich; 248 pages; $19.95.*

ONE MAY LIVE, WORK, LOVE IN FOREIGN parts, but dying is something to do at home. Yet this natural act has been much frustrated in the past several decades, not only by economic migration but by political turmoil. Homelands change character, change names, disappear. In *The Call of the Toad,* Günter Grass concocts a wry and touching satire on the desire for peace, and on how the living have no less difficulty getting along than the dead.

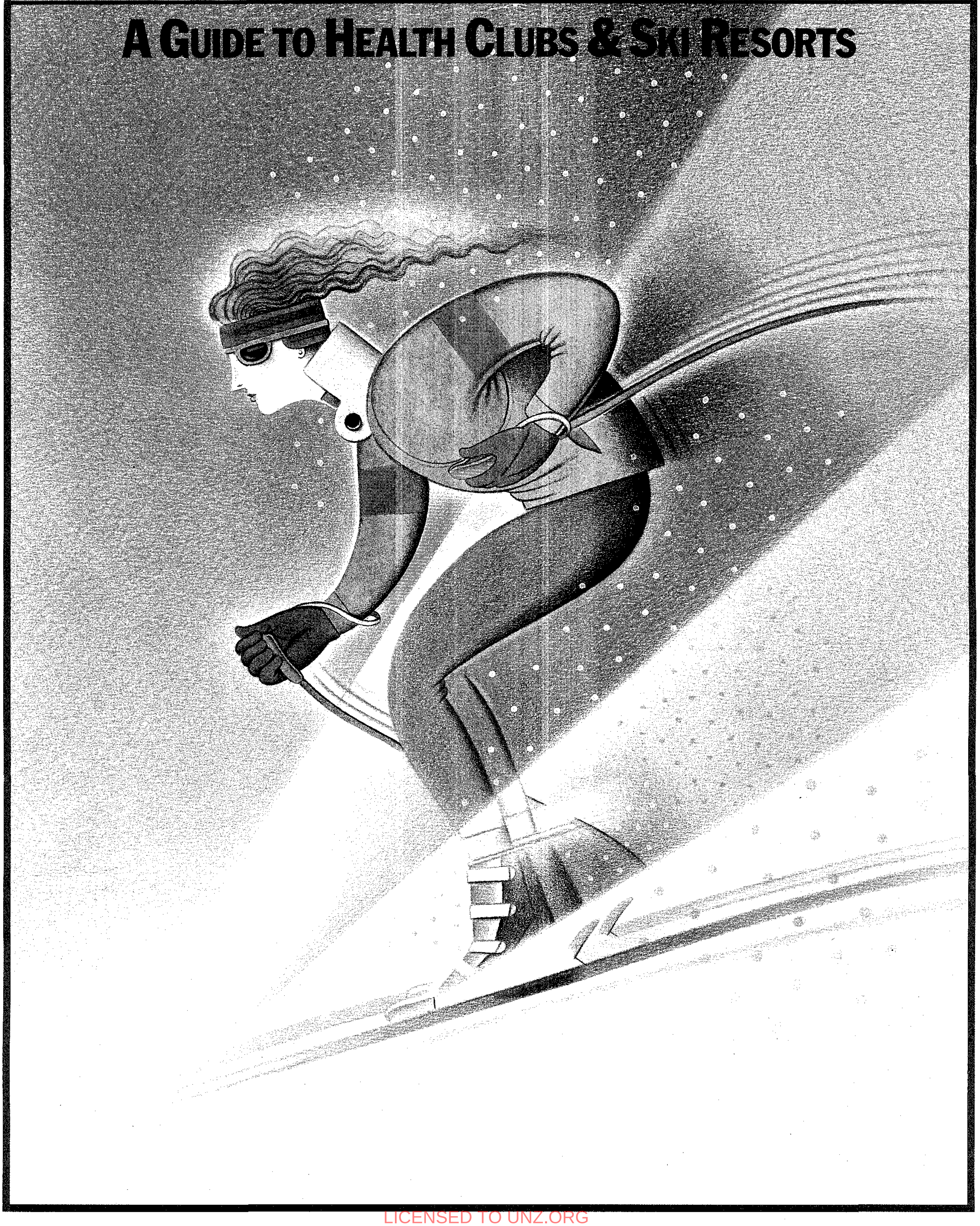
In a Gdansk graveyard, a German widower and a Polish woman come up with the idea for a "Cemetery of Reconciliation." The former Danzig is the birthplace of a large number of exiles who, they decide, must yearn to be buried in Poland. "The Poles as well as the Germans," says Alexander, "must recognize the right of the dead to repatriation. It is a human right that knows no frontiers." Alexander and Alexandra commit themselves to rescuing humanity from history and also to each other: Refusing a bouquet of flowers, she accepts his gift of mushrooms, setting the tone for the homely comfort of elderly romance. There is also old-fashioned discretion: After Alexandra, a gilder, and Alexander, a professor of art, make love, he writes to her about their "transcendental juxtaposition and introition" and says that "our late communion, our joyous Gloria, our restrained Credo, never cease to reverberate within me."

Soon the cemetery is a great success, with bodies pouring in from everywhere. But the presence of dead foreigners proves almost as inflammatory as that of live ones. The cemetery is beset by vandals, prompting a protective fence and jeering headlines (CEMETERY-CONCENTRATION CAMP). A demand for reburials puts the cemetery board in conflict: Dedicated to consoling the exiles, will they now gratify the vanity and revenge of their heirs? In the background, there sounds the plaintive mating cry of the toads, "harbingers of calamity."

What could have been a cold, didactic little fable becomes, in Grass's hands, not only a shrewd observation of current politics and eternal human nature but a sympathetic look at two humans trying for a rapprochement that is threatened by the clash of nationalities, generations, and ideologies. Alexandra's fragmented syntax mirrors her country's shattered history: "To believe all that we don't have to," she says, laughing about ancient heroic tales, while around her voices are raised to defend the myths of the present. Deftly blending mischief and dread, Grass has written a topical story of lasting appeal. ■

WINTER SPORTS & FITNESS

A GUIDE TO HEALTH CLUBS & SKI RESORTS



Play!

Work is hard.

Time is precious.

Make time for yourself. Make it count. And make it easy.

Play tennis: a lot of tennis – all-year round.

East River Tennis Club offers 18 Har-Tru courts, all with state-of-the-art lighted bubbles for cold weather play.

Play your game: meet your match – we'll set it up.

East River Tennis Club provides player match-making at all levels. We'll arrange matches for you on your level, on your schedule.

Play in style.

East River Tennis Club is a country club: private clubhouse with fireplace and lounge; river-view dining in two restaurants; 70 foot outdoor pool and jacuzzi; full shower/sauna/locker room facilities. **A special tennis/dining event – for personal or corporate entertaining – is included in each new membership.**

Special Winter Memberships
Starting Now!

East River Tennis Club

Play here.

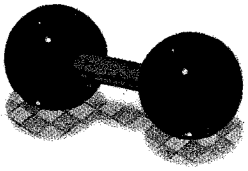
East River Tennis Club is 10 minutes from Manhattan via our 57th Street/3rd Avenue shuttle bus, taxi, or car. Complimentary on-premise parking is available.

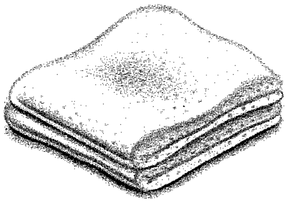
Come out and play.
We take your fun seriously.

44-02 Vernon Blvd., Long Island City **(718) 784-0600**

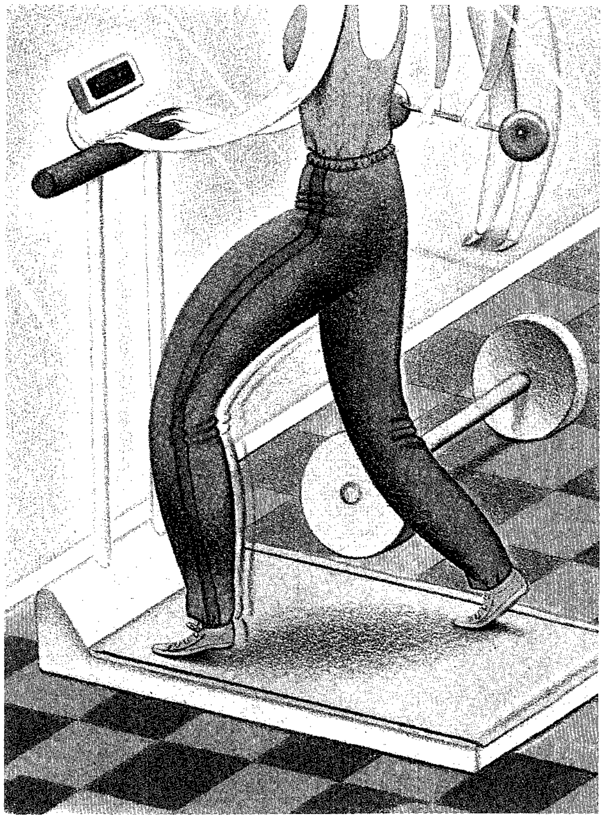
Individual and corporate memberships are offered.

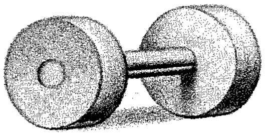
WINTER SPORTS & FITNESS





A GUIDE TO HEALTH CLUBS & SKI RESORTS





Beverly Hood Allen
Marketing Director

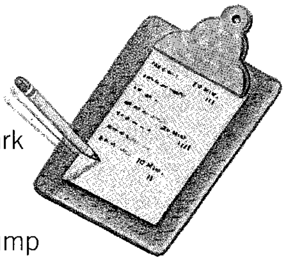
Allan Horing
Managing Editor

Richard Mantel
Design Director

Amy Asch
Assistant Editor

Scott Hunt/InkWell, Inc.
Design Production

Illustration by
Dave Calver



The warm weather may be gone for a while, but for many city athletes, cooler temperatures mark the beginning of a fresh season of exercise and activity. Moving indoors, they run in place, pump iron, swim, jump and step, and even meditate. Outdoorsmen and -women go hiking (with or without snowshoes), then take to the slopes for skiing and snowboarding. This winter season, city health clubs are introducing a range of innovative programs. Home-fitness devices are getting more sophisticated as well as sport-specific for effective cross-training. And with new fashions and advances in equipment, skiing in the Northeast and beyond has lost none of its appeal. As the following pages show, there's plenty to get exercised about this winter.

Casual, comfortable, stylish, lightweight, affordable, **Rockport**

Skimmer

ProWalker

Buy the Skimmer or ProWalker--get $10 off & free T-shirt! (through 11/29).

Many other styles available.

Rockports make you feel like walking.™

SHOE EXPRESS

1420 2nd Ave. (at 74th St.)
(212) 734-3967
Men and women

FITNESS 121
Personal Training

Personal One on One Training

Now is the time to get in shape, and you need an exercise program designed just for you. You want state-of-the-art equipment and a personal trainer to give you the attention and care you need. Our professional trainers help you attain your fitness goals, and our appointment-only system allows you to make the most of your valuable time.

10 Grand Avenue
Englewood, NJ 07601
(201) 871-4415

234 Closter Dock Road
Closter, NJ 07624
(201) 768-0558

CHANGE OF PACE

As almost anyone who works out will readily admit, the worst part of repetitive exercise is boredom. Step, step, step; row, row, row; pedal, pedal, pedal—followed by stretch, arch, bend, and then pump, pull, push. After which they start all over again.

Recognizing the burnout factor among those who want to stay healthy or get in shape for vigorous sports, health clubs and fitness centers around the city have been adding new programs as well as creating unusual approaches to some conventional ways to exercise.

Aerobic boxing that includes jump-rope workouts is becoming a main attraction at Club La Raquette (119 West 56th Street, 245-1144). "We do the same training that a boxer does," says general manager Rick Bouza. "That includes swinging with the arms, lateral movements, stepping, and jumping. It's a more difficult workout than regular aerobics and gets people slimmed down and toned like a boxer. You can wear gloves, but nobody hits anybody."

Club La Raquette also has added 20 Kneedspeed boards for cross-training that strengthens the muscle groups used for lateral movement in ice skating, skiing, and racquet sports. Users slip special covers over their workout shoes that enable them to slide from side to side on a platform in a rhythmic motion. The club has a trainer certified to teach Kneedspeed techniques.

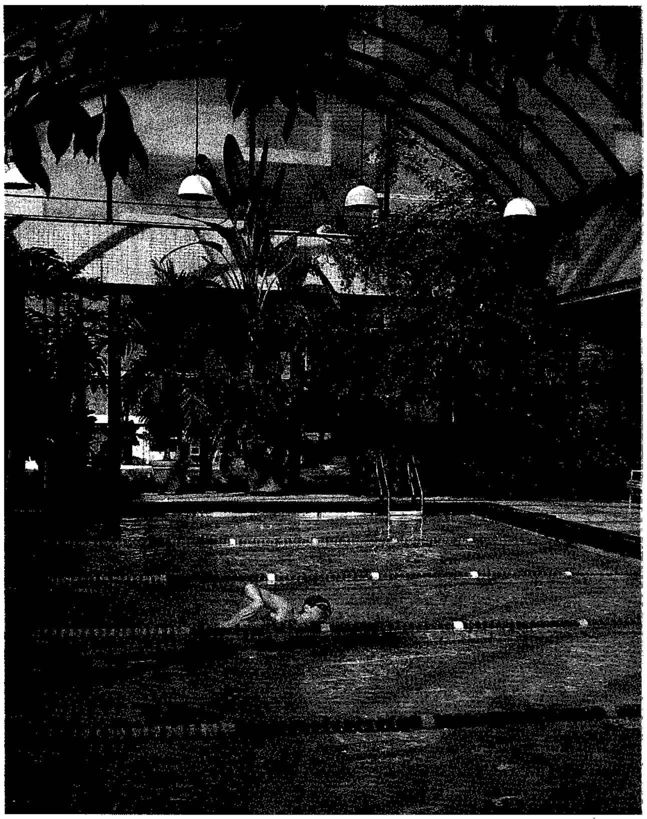
At the 92nd Street Y Center for Health, Fitness & Sport (1395 Lexington Avenue, 415-5729), director Dave Schmeltzer says a special Cross-Training Alternative program is being developed to meet the growing demand for a concentrated, total-body workout that combines stretching, muscle toning, and endurance. Hand weights, bands, and a step-interval circuit will be used in the 75-minute workout, and the club's new Cybex system may be incorporated as the class progresses.

An exercise physiologist will devise special routines for people who cannot do the regular workout because of injury or health concerns. Schmeltzer says it is possible, for example, to get an aerobic workout without moving the lower body by using an arm ergometer. The Cybex machines, which can be adjusted down to very low weights and have range-limiting devices, are also effective in rehabilitative work, he says.

Manhattan Plaza Health Club (482 West 43rd Street, 563-7001) has introduced competitive triathalons with prizes to encourage cross-training among members. The newest innovation at the club, however, is its multi-level rock-climbing space (for beginners to experts), where so-called corporate-leadership challenges will be held. The facility is open to members and non-members, and the $18 usage fee includes a first-time-climber orientation.

Rock climbing challenges mental and physical strength, according to Manhattan Plaza's Linda Manchester, and is in line with the club's Fully Alive program, which emphasizes "the harmonious balance between mind and body." Another new offering in this area is Fitness At Large, for individuals who are at least 30 pounds overweight. The class (for members and non-members) combines nutritional tips, exercise, and mental imaging in a supportive environment to improve stamina, agility, nutritional awareness, and confidence.

For those who want the personal attention and encouragement of a private training situation, Fitness 1-2-1's two locations



Manhattan Plaza's glass-domed, multi lane, 75' indoor swimming pool.

(10 Grand Avenue, Englewood, New Jersey, 201-871-4415; and 234 Closter Dock Road, Closter, New Jersey, 201-768-0558) offer appointment-only sessions with trained exercise physiologists. Owner and presiding physical therapist Marc Madison says that all new clients are given a complete evaluation, and special exercise regimens are developed for an individual's needs.

Fitness 1-2-1 has expertise in dealing with health concerns, such as hypertension, orthopedic problems, and pregnancy, as well as broad experience with athletes of all ages. Quarterly memberships range from $1,170 to $1,755 based on two or three one-hour sessions per week.

Learning a new sport can also be one of the best workout methods available. At the East River Tennis Club (44-02 Vernon Boulevard, Long Island City, 718-937-2381), even beginners can work as hard as experienced players. "We have an individualized program with only three to four people on a court while learning," says head pro Joe Perez. "This means that they get a lot of practice in an hour and a half and hit a lot of balls. They get a good workout, too." Video analysis helps students correct their swing. The 11-week sessions are open to club members ($525) and nonmembers ($625).

East Meets West (138 Fifth Avenue, and 19th Street, 366-0831) offers classes in Okinawan karate, a martial-arts discipline that combines physical and mental training. "The emphasis here is not on competition but on self-development," says Shihan Robert Hodes, the school's director. Classes are available throughout the day, seven days a week; a special yearly membership ($600) includes a private introductory lesson, unlimited classes, and a uniform.

HOME FITNESS

For those who prefer to exercise at home, there are several new pieces of equipment to add variety to the conventional stationary bicycles, rowing machines, treadmills, and cross-country-skiing tracks.

The Gym Source (45 East 51st Street, 688-4222) has a new air-filled mat, called the Pyramat, for about $60 that is sturdy enough to be used as a stepper as well as comfortable enough to be a mat for prone exercising. Also new is the Preference heart-rate-controlled stationary bike ($1,300). A user plugs a desired heart-rate parameter into the bike's monitor and attaches a pulse meter to his or her chest. The pulse meter sends a radio signal to the bike's mechanism, which constantly regulates the bike's resistance to maintain the desired zone and indicates the user's heart rate on a display.

Among the big sellers at All For Fitness (900 Second Avenue, at 48th Street, 750-

Join CEO's, Seniors, Fitness Buffs & Real Jetsetters. At the Club They Call Their Own.

Club La Raquette will design a personal program to meet your individual fitness needs. We'll show you the ropes, monitor your progress and make sure you get results.

We'll put you through your paces on our cutting edge equipment and improve your cardiovascular condition on Stairmasters, Treadmills and bikes.

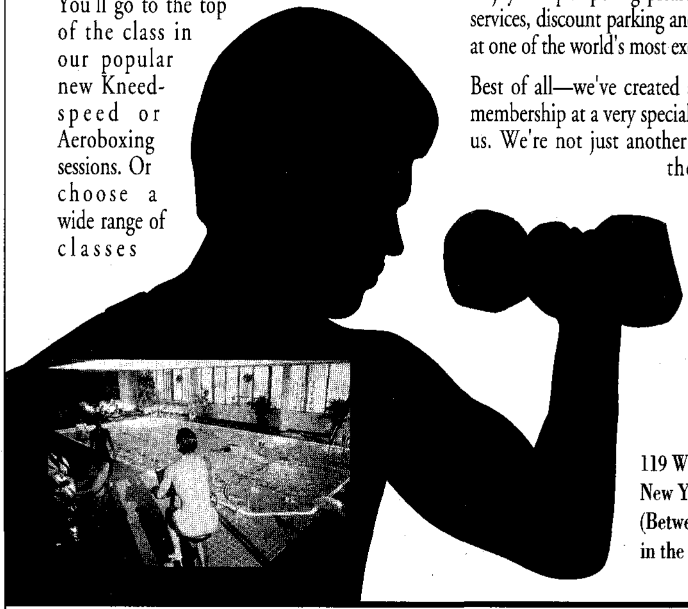
You'll go to the top of the class in our popular new Kneed-speed or Aeroboxing sessions. Or choose a wide range of classes including aerobics, step, body sculpting and yoga.

You can soak off your stress in the whirlpool and sauna. Take a dip in the crystal penthouse pool—warm and welcoming all year round.

Make the rounds on our roof top track. And make the team in Racquetball, Wallyball, Basketball and Squash.

Enjoy the pampering pleasures of dry cleaning services, discount parking and exclusive discounts at one of the world's most exclusive hotels.

Best of all—we've created a special trial mini-membership at a very special price. So come join us. We're not just another health club. We're the club you'll call your own.



119 West 56th Street
New York, NY 10019
(Between 6th & 7th avenues
in the Parker Meridien Hotel)

CLUB LA RAQUETTE
A TOTAL FITNESS CENTER at LE PARKER MERIDIEN HOTEL

Call 212-245-1144

30 DAYS FOR $59*

*30 day trial must be started by November 30th.
Offer valid for first time guests; adults only.

ADVERTISEMENT

WINTER SPORTS & FITNESS CONTEST

New York Magazine invites you to visit one of the participating advertisers listed below, fill out an entry card, and be eligible to win prizes including gift certificates, fitness club memberships, and more!

92nd Street Y • Fitness 1-2-1 • Club La Raquette
East River Tennis • Cutler Owens • Shoe Express
All For Fitness • Lace Up Shoe Shop • Tip Top Shoes

Look for the ads in this section.

No purchase necessary. Offer ends November 13. All winners will be notified in writing within two weeks. Look for the *New York* Magazine display.

Our shoes never go on sale

A shoe made this well, one at a time by hand, never goes on sale.
Word of mouth has helped spread this shoe to 22 countries and finally to America. Discover what 2 million discriminating Europeans already know, that Mephisto is the finest most comfortable shoe in the world.
The most complete line of Mephisto mens and womens, walking, hiking, golfing and casual footwear in the Northeast.

Catalog on request.

MEPHISTO®

LACE UP SHOE SHOP
CHARGES ACCEPTED. ORDERS BY PHONE.
UPS SHIPPING IN & OUT OF STATES.
Tel. (212) 475-8040
out of town 1-800-488-LACE
Sunday-Friday 9:30 to 5:30
110 ORCHARD STREET, NEW YORK, NY 10002

FOR RENT

StairMaster EXERCISE SYSTEMS
Lifecycle
BODYGUARD
PACEMASTER
TUNTURI
LANDICE
ZEL-X
and more!

For a week, month or a year!

Call HOMEBODIES
Fitness Equipment Rentals, Inc.
908-527-6677

1919; also Manhasset, Huntington, and White Plains stores) are True treadmills, which can go up to 10 mph and elevate electronically to a maximum incline of 15 degrees ($1,895 to $2,495). Standard features include a sophisticated suspension system that effectively transfers the shock of impact back into the machine, reducing stress on the body, according to All For Fitness owner Tom Stark. The new top-of-the-line 500 P model also offers eight pre-programs, each of which has nine levels of difficulty.

Another new offering here is Pacific Fitness's Del Mar-model multi-station home gym ($1,195), which can be used for 25 different exercises. It has a compact frame made of 12-gauge steel, and the adjustable back pads and cable tension are features generally available only on more expensive units, says Stark.

HomeBodies Fitness Equipment Rentals (450 York Street, Elizabeth, New Jersey, 908-527-6677) offers exercise enthusiasts the opportunity to work out on first-rate equipment at home without making a major investment. HomeBodies' selection includes StairMasters, Lifecycles, treadmills, and Zel-X multi-station machines, among others.

Contracts are typically for six months, and include maintenance. Fifty percent of the rental can be applied to a future purchase. The firm will deliver, install, and give instruction on the use of a machine, as well as pick it up for a small service charge. HomeBodies' president Jonathan Cohen also offers a trade-in policy, "so if you get tired of one machine, you can exchange it for another at any time during your lease."

TO THE SLOPES

All that training will pay off for adults eager to try snowboarding this winter. Although equipment and teaching methods are making snowboarding easier to learn, it still requires endurance—especially for the first day or two, when downs outnumber ups.

"The interest in snowboarding has doubled since last year," says Ira Rosh of Paragon Sporting Goods (867 Broadway, at 18th Street, 255-8036). "The sport started off with just young kids doing it; now we have more men and women 25 to 45 buying boards."

In skis, Rosh says the cap designs (with the tops made of one piece that wraps around the central core) are getting better and the prices are coming down. Among conventional skis, Dynastar has introduced a model with different side-cuts for the right and left skis, so the inside edges are slightly stiffer, for better holding and easier turning.

Cap skis are also popular at Scandinavian Ski & Sportshop (40 West 57th Street, 757-8524), because skiers are beginning to realize they actually do make skiing easier, according to buyer Duke Johnson. "But the biggest trend is a return to giant-slalom skis," he says. "They are being made softer, so they are easier to ski and more versatile all-mountain skis than slalom skis."

Skiers are also switching from rear-entry back to front-entry (conventional) boots, says Johnson. "People want more performance from boots and the perception is the front-entry style will give it," he says.

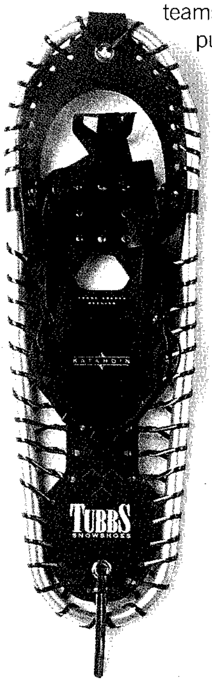
Retro is also the trend in ski clothing: Day-Glo is out, muted colors are in, and basic reds and navy blues are increasingly seen. "Black has slowed down in high-performance clothes," says Mahasti Mechkati, clothing buyer for Scandinavian Ski.

Skiing is just one of the activities planned for American Leisure Corp.'s Fun & Fitness Getaway March 5-7 at the Nevele Hotel in the Catskills. Weekend highlights include a health fair, step-aerobics classes, and tennis and racquetball tournaments. The cost begins at $239 per person. For more information, call 800-FIT-MGMT, ext. 117.

Winter-sport pioneers yearning to venture farther afield may try snowshoeing, which is gaining appeal as a fun method of winter hiking. MountainFit (800-926-5700), a San Francisco–based sports-travel firm, arranges personalized snowshoeing and cross-country skiing trips in the West.

On January 23, in Waterbury, Vermont, the Tubbs snowshoe company will co-sponsor with the Green Mountain Club a free snowshoe day that includes seminars, clinics, and complimentary use of snowshoes for hikes led by club members. For more information about snowshoe events, call 800-882-2748.

Also that weekend, at the Stowe Winter Carnival, the New England Sled Dog Club will hold its annual series of races. Close to 100 teams of harnessed dogs—pulling human "mushers" on sleds—will compete in sprints of up to 12 miles. Pound for pound, these Siberian and Alaskan Huskies, Alaskan Malamutes, and Samoyeds may be the world's best athletes. For more information, dial 802-273-3391—and answer the call of the wild. **—JANE JANOFF**



Tubbs Katahdin aluminum snowshoe (25″ long by 8″ wide, $225 a pair at EMS).

FOREVER YOUNG

Active adults want to look as good as they feel, and an increasing number of men and women are turning to cosmetic surgery to do just that. For skiers and outdoor-sports enthusiasts, for example, the effects of harsh weather and sun exposure can exacerbate the normal aging process. Wrinkles and facial sagging occur naturally, to some degree, in most people beginning in their forties, but this can be particularly distressing to those who otherwise feel quite youthful.

"Many athletes come to me who would like their facial appearance to more closely match their improved physical condition," says Dr. Jerome J. Reardon (737 Park Avenue, at 71st Street, 832-0770), a plastic and reconstructive surgeon whose practice emphasizes cosmetic enhancement.

Face lifts are most effective for correcting sagging facial skin and necks, says Dr. Reardon, and the increasingly sophisticated techniques, when used by skilled practitioners, generally produce satisfactory results. Also effective are forehead lifts for forehead wrinkles and loose, sagging eyebrows. To resurface facial skin and eliminate or substantially reduce the wrinkles that concern many people, he may recommend a chemical peel, using phenol, trichloroacetic acid, or glycolic acid.

In all these procedures, however, doctors recommend that patients be fully informed about what to expect in terms of results, discomfort, and recovery time. A phenol peel, for example, although nonsurgical, is very abrasive. It takes about ten days to heal and causes pronounced reddening of the skin that may persist for months, according to Dr. Jeffrey R. Fischman, whose cosmetic surgery practice with Dr. Barry Goldenberg (Constructive Surgery, 169 East 69th Street, 472-3300) offers a full range of services. The advantage of the phenol peel, Dr. Fischman says, is that it promotes new collagen growth and produces long-lasting results.

For removing stubborn fat deposits, another area of concern, liposuction is increasingly popular among both men and women athletes. "We take over where exercise leaves off," says Dr. Fischman, who emphasizes that as part of the aging process, genetic programming shifts the distribution of fat to areas that resist even the most strenuous exercise and weight-loss programs. For men this is typically the "love-handle" area, the abdomen, and the neck. Women have more trouble with the inner thigh, the buttocks, and "saddle-bag" area.

The relatively simple procedure can be performed in the office or on an out-patient basis, but in most instances, doctors recommend general anesthesia for patient comfort when large areas of the body are being worked on. Liposuction does not leave any significant scar, however, says Dr. Reardon. Patients are usually able to return to work within several days, resume exercise within two weeks, and pick up their full sports routine within a month.

"New liposuction techniques can get much smoother and better results," says Dr. Fischman, "so for those who want it, an ideal body may be attainable."

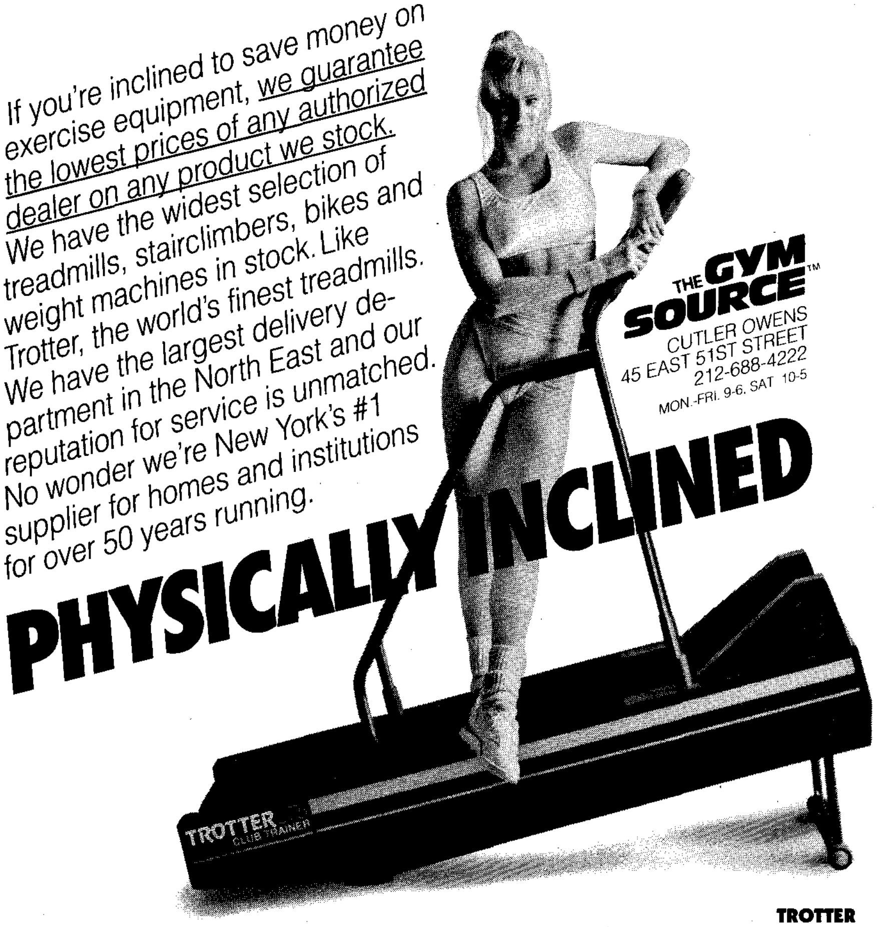
—**LAWRENCE ALLEN**

92,000 sq. feet of fitness

2 air-conditioned gyms • 75 ft. pool • Cybex • Lifecycles • Quinton Treadmills • StairMaster exercise systems • Gravitron • Indoor Track • Handball • Boxing • Saunas UBE's • Concept II Rowers • Versaclimber • Nordic X-C Tracks The Step • The Circuit • Yoga • Funk Aerobics • Basketball • Scuba • Volleyball • Racquetball • Martial Arts • Personal Training • Low Impact Aerobics • Lamaze classes • Aquacise • Free Weights • Nutritional Counseling • Stress testing • Infant, toddler, youth and teen exercise & swimming programs • Prenatal & Post-Partum exercise programs • Babysitting • Exercise Physiologists • Coronary Detection & Intervention Center (CDIC) • Massage • Steam Rooms

92 St Y
Center for Health, Fitness & Sport

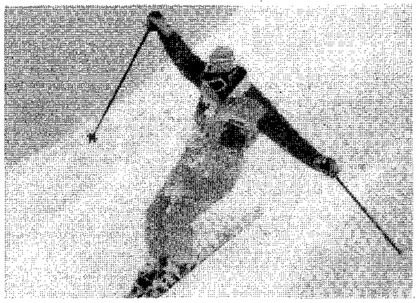
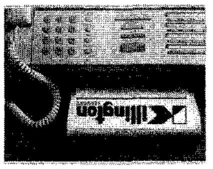
For a tour of our facilities and membership information, call **(212) 415-5729**
Lexington Avenue at 92nd Street, New York, NY 10128 An agency of UJA-Federation


If you're inclined to save money on exercise equipment, we guarantee the lowest prices of any authorized dealer on any product we stock. We have the widest selection of treadmills, stairclimbers, bikes and weight machines in stock. Like Trotter, the world's finest treadmills. We have the largest delivery department in the North East and our reputation for service is unmatched. No wonder we're New York's #1 supplier for homes and institutions for over 50 years running.

THE GYM SOURCE™
CUTLER OWENS
45 EAST 51ST STREET
212-688-4222
MON.-FRI. 9-6, SAT 10-5

PHYSICALLY INCLINED

TROTTER

BECOME AN EXPERT ON THE SLOPES BEFORE YOU GET THERE

Now you can get area and resort information, mountain descriptions, lift-ticket prices, activities, events, accommodations, current weather and ski conditions and more by fax! Everything you need to pick your skiing destination. For a sample fax and details on how to order comprehensive ski area reports, call 1-800-473-4SNO.

Free! with first order Warren Miller ski video, a $19.95 value

MEPHISTO®

THE AUTHENTICITY MEPHISTO COPIES ARE BUT COPIES

Walk Mephisto...

Last year 1,500,000 pairs were sold in Europe alone, to the most discriminating walkers.

At Tip Top Shoes you'll have 29 styles of comfortable Mephistos, for men and women, to choose from.

OPEN SUNDAY
CATALOG UPON REQUEST

TIP TOP SHOES
155 West 72 St., NY 10023 (betw. B'way & Columbus)
Mail & phone orders accepted (212) 787-4960
Outside local dialing area 1-800-WALKING

WALK ABOUT

First came the running-shoe explosion, then aerobics and workout shoes of every stripe, designed for specific activities. It was only a matter of time before the transformation of the rest of the shoe tree. Now walking and hiking shoes—and even office wingtips—are incorporating many of the latest materials and features for comfort's sake.

Shoe Express (1420 Second Avenue, at 74th Street, 734-3967) once carried high-fashion Italian dress shoes exclusively. Now the store carries a large stock of comfort, casual, and outdoor shoes, according to owner Roberta Slotnick, who says a comfort craze is stampeding the shoe industry.

Shoe Express is also one of several stores in the city that carries Mephistos walking shoes. These are hand-lasted and hand-stitched in France from supple, calfskin uppers, leather insides, and latex mid-soles. Other features include built-in arch supports, heel-protection cushions, and massage nodules in the sole of the shoe to promote circulation. Prices start at around $200 a pair for both men and women.

Larry Hecht, owner of Lace Up Shoe Shop (110 Orchard Street, 800-488-LACE), says that he was so taken by Mephistos that he built the line into the mainstay of his business, gave away his entire 200-pair personal shoe collection, and now wears nothing but Mephistos. His shop, one of the first to introduce them to the U.S., carries a complete selection of the company's products, including walking shoes, hiking boots, sneakers, and even golf shoes. Lace Up also has French-made Arche shoes and boots, and Software by Vittorio Ricci Studio, a line of hand-stitched, cushion-bottomed shoes in deer-tanned leather ($60 to $130).

Tip Top Shoes (155 West 72nd Street, 787-4960) also specializes in walking shoes and comfortable dress shoes. Mephisto, Arche, Rockport, and Timberland are among its many offerings. Other featured items include a jazz oxford in Nubuck from SAS ($72), Easy Spirit pumps ($74), Saucony, a top-rated women's shoe ($69.95), and a new closed-up shoe from Birkenstock ($190).

"Manufacturers are addressing the fact that people who are into health and exercise don't want to hurt their feet when they step out of their workout shoes," says owner Dan Wasserman. "What's selling today is what's softer, more flexible, and provides more cushioning than the leather-soled shoes that once dominated the business." **—L.A.**

SKI DIRECTORY

For the latest word from the mountaintops, Sno Country Resorts & Reports is an information service on ski conditions and facilities at 50 ski destinations around the country. The service costs $24.95 for ten faxed reports. For a free sample report, call 800-473-4SNO.

The following directory lists prices for one-day adult lift tickets on weekends, but substantial savings can be had by skiing early or late in the season, midweek, or by buying multi-day passes. Within each listing is a breakdown of the percentages of trails at various skill levels (B = Beginner; I = Intermediate; E = Expert). X-C signifies cross-country trails.

NEW YORK

SKI WINDHAM
WINDHAM

This family-oriented Catskill ski center has increased its snowmaking capacity with new tower snow guns on the Upper and Lower Whistler and Lower Wolverine trails. For skiers and snowboarders, the new Beginner Meets Success program includes a free lesson with the price of each lift ticket until students graduate to the upper slopes. There are also special programs for children, seniors, and disabled skiers (adaptive equipment available). **Vertical:** 1,600 feet. **Trails:** 33. **Skill Levels:** B: 30% I: 45% E: 25%. **Lifts:** 6 chairs, 1 Pony. **Lift Pass:** $35. **Snowmaking:** 97%. **Transportation:** By bus: Ski Windham Shuttle (718-343-4444) or Adirondack Trailways (212-967-2900). By car: New York State Thruway to Exit 21 to Route 23 West; 2½ hours. **Information:** 800-729-7549.

FRED MCKINNEY

Ski Windham has a special children's program.

For The Young At Heart Who Wish They Had The Face To Go With It.

If the person you see in the mirror looks older than the person you feel like inside, we'd like to help you change that.

Our skilled, board-certified plastic surgeons can make you look years younger with the latest procedures for face-lifts, eyelids, necks and foreheads. Or with chemical peels or collagen injections–all at very affordable prices.

So call (212) 472-3300 for a complimentary consultation with one of our caring, experienced plastic surgeons. And let us reveal the inner you.

Constructive Surgery℠
169 E. 69th St., New York, NY (212) 472-3300

© 1991 Constructive Surgery

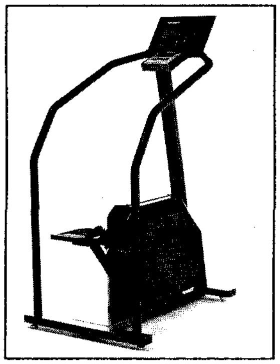
Minimize your gluteus maximus.

At **All For Fitness,** New York's largest and best priced home fitness equipment showroom.

Bikes • Steppers • Treadmills
Home Gyms • Free Weights
Benches • Accessories

The Step-by-Step from Bodyguard, the perfectly priced, computerized, electronic stepper.

All For Fitness
New York 900 Second Ave (48th St) **750 - 1919**
Huntington • Manhasset • White Plains • 800 / 93-Be-Fit



You can be more comfortable with your figure.

If you experience discomfort in your back or shoulders caused by the weight of your breasts, or you feel self-conscious about your breast size, you may want to consider a breast reduction.

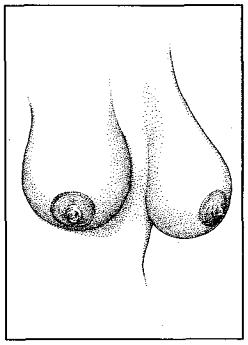
Breast reduction surgery is performed to reduce the size and weight of the breasts, alleviate discomfort associated with large breasts, and may improve a woman's overall appearance. It can make you feel more attractive and slimmer, and may make it easier to fit into clothing.

In some cases, this procedure is covered by your medical insurance plan.

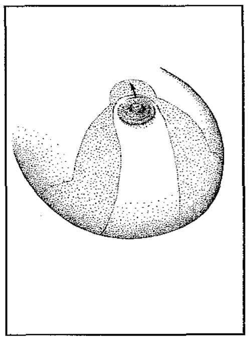
If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule a complimentary consultation.

James J. Reardon MD
737 Park Avenue
New York, NY 10021

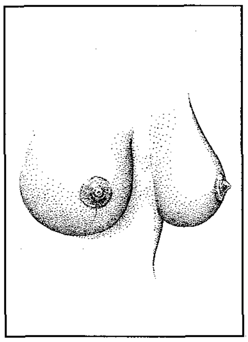
James J. Reardon M.D.



Common appearance of a woman with large, pendulous breasts. The areola, the dark skin surrounding the nipple, is frequently enlarged in overly developed breasts.



Breast reduction surgery involves incisions to enable the removal of excess tissue, fat and skin on the sides of the breasts, shown by the shaded area. The nipple-areolar complex is repositioned to a higher level.



The result is a woman with breasts that are smaller and in proportion with the rest of her body. Her breasts are well-contoured and natural looking.

VERMONT

KILLINGTON SKI RESORT

KILLINGTON

The addition of two new quad chair lifts, an enhanced snowmaking system that produces a third more snow, and eight new grooming machines will make for better skiing here this winter. Mogul-Clinic weekends are being offered Jan. 29-31, Feb. 26-28, and March 26-28. **Vertical:** 3,175 feet. **Trails:** 107. **Skill Levels:** B: 45% I: 20% E: 35%. **Lifts:** Gondola, 16 chairs, 2 Pomas. **Lift Pass:** $39. **Snowmaking:** 72%. **Transportation:** By plane: Fly to Burlington International Airport, Rutland, or Lebanon, New Hampshire (rental cars; pick-up service available with seven-day advance reservation from Burlington and Rutland). By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Fort Anne/Rutland Exit to Route 149 East to Route 4 East; 5 hours. **Information:** 800-621-MTNS. **Reservations:** 800-372-2007.

MOUNT SNOW

MOUNT SNOW

This ski center, with the largest number of trails in the East, is offering a special $59 Ski and Stay package that includes a lift ticket and one night's lodging (available midweek, excluding holidays, and Nov. 25-Dec. 20, and March 15-28). For youngsters, special Teddy Bear Ski Weeks offer magic shows, ice-cream parties, ski races, rides, and other entertainments (Jan. 25-29, Feb. 1-5, March 8-12 and 15-19). **Vertical:** 1,700 feet. **Trails:** 127. **Skill Levels:** B: 23% I: 59% E: 18%. **Lifts:** 20 chairs, 1 T-bar, 3 tows. **Lift Pass:** $41. **Snowmaking:** 84%. **Transportation:** I-87 North to Albany to 787 North to Troy to Route 7 East to Bennington (in Vermont Route 7 becomes Route 9). Follow 9 East 21 miles to Wilmington, turn left at stoplight onto Route 100 North, 9 miles to Mount Snow; 4½ hours. **Information:** 800-245-SNOW.

THE WEST

ASPEN MOUNTAIN

COLORADO

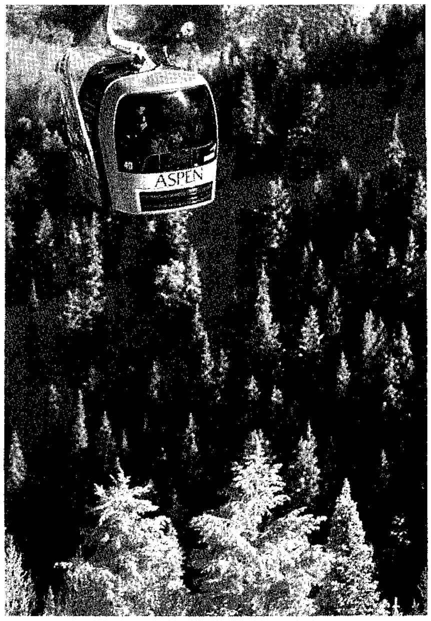
Aspen's season opens Thanksgiving weekend with a 24-hour international ski race to benefit AmFAR. Special lodging-and-lift packages are available. The latest luxury addition to the base area here, a 260-room Ritz-Carlton hotel, is slated to open in December. Aspen skiers can also enjoy nearby Snowmass with its 72 trails, 16 chair lifts, and a vertical of 4,087 feet, as well as Tiehack/Buttermilk with 45 trails. Unlike Aspen Mountain, both offer sking for beginners. American Airlines now has nonstop service from LaGuardia to Eagle

ULTRA-SONIC BLIND CLEANING
BLINDS • VERTICALS • PLEATED SHADES
- FREE Pickup & Delivery
- FREE Take Down & Rehang
- FREE In Home Estimates

Expert Blind & Vertical Repairs
50-60% off all new verticals, blinds & shades by Levelor, Bali, Hunter Douglas
Super Sale
1-800-442-5530
or 718-997-9222
LOW-LOW PRICES FAST SERVICE

Celebrate
WITH DINNER FOR TWO
OR
THROW A PARTY FOR UP TO 200
Cal's
RESTAURANT & BAR
FINE DINING IN THE HEART OF THE
FLAT IRON/CHELSEA DISTRICT
55 WEST 21st. ST. NEW YORK, N.Y. 10010 • 212.929.0740

County Airport, only 1½ hours from Aspen. **Vertical:** 3,267 feet. **Trails:** 76. **Skill Levels:** I: 35% E: 35% EE: 30%. **Lifts:** Gondola, 7 chairs. **Lift Pass:** $43. **Snowmaking:** 33%. **Information:** 800-525-6200. **Reservations:** 800-262-7736.



TEAM RUSSELL

Aspen's season begins Thanksgiving weekend.

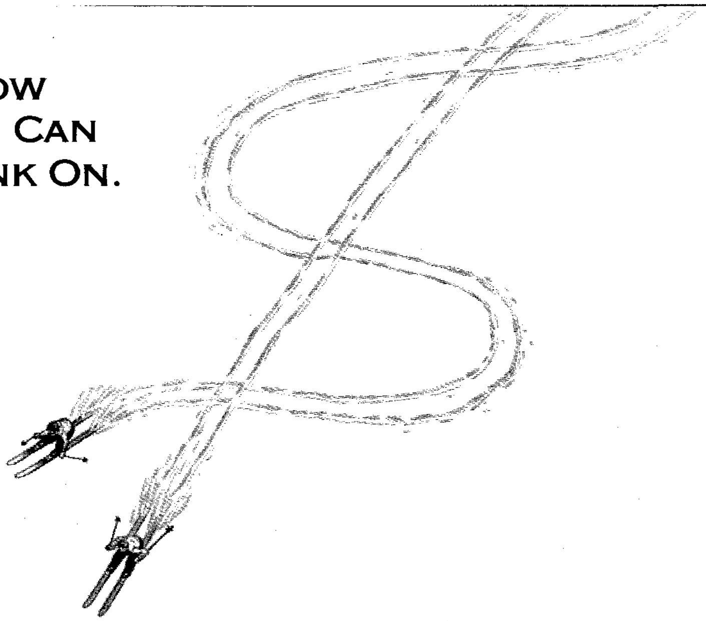
VAIL
COLORADO

An additional triple chair lift in the Back Bowls, two new surface lifts in China Bowl, and a children's surface lift at Golden Peak are among this year's improvements at Vail. Lift tickets are also good at nearby Beaver Creek Resort, which offers 59 trails, 19 miles of cross-country skiing, and a new snowmaking system on Grouse Mountain this season. **Vertical:** 3,250 feet. **Trails:** 121; plus 2,734 acres for intermediate and advanced skiers on the back side of the mountain. **Skill Levels:** B: 32% I: 36% E: 32%. **X-C:** 24 miles. **Lifts:** Gondola, 18 chairs, 5 surface lifts. **Lift Pass:** $42. **Snowmaking:** 27%. **Information:** 303-476-5601. **Reservations:** 800-525-2257.

JACKSON HOLE SKI RESORT
WYOMING

An on-slope, ski-host concierge service will not only direct skiers to the best trails for their abilities, but will also provide information on other winter activities, such as snowmobiling in nearby Yellowstone or sleigh rides through the National Elk Refuge, where some 5,000 elk spend their winters. Heli-skiing in the surrounding region (for advanced and expert skiers) and night skiing at Snow King in Jackson are also available. **Vertical:** 4,139 feet. **Trails:** 62. **Skill Levels:** B: 10% I: 40% E: 50%. **X-C:** 13 miles. **Lifts:** Tram, 7 chairs, 1 surface lift. **Lift Pass:** $31. **Snowmaking:** 3%. **Information:** 307-733-2292. **Reservations:** 800-443-6931. ◈

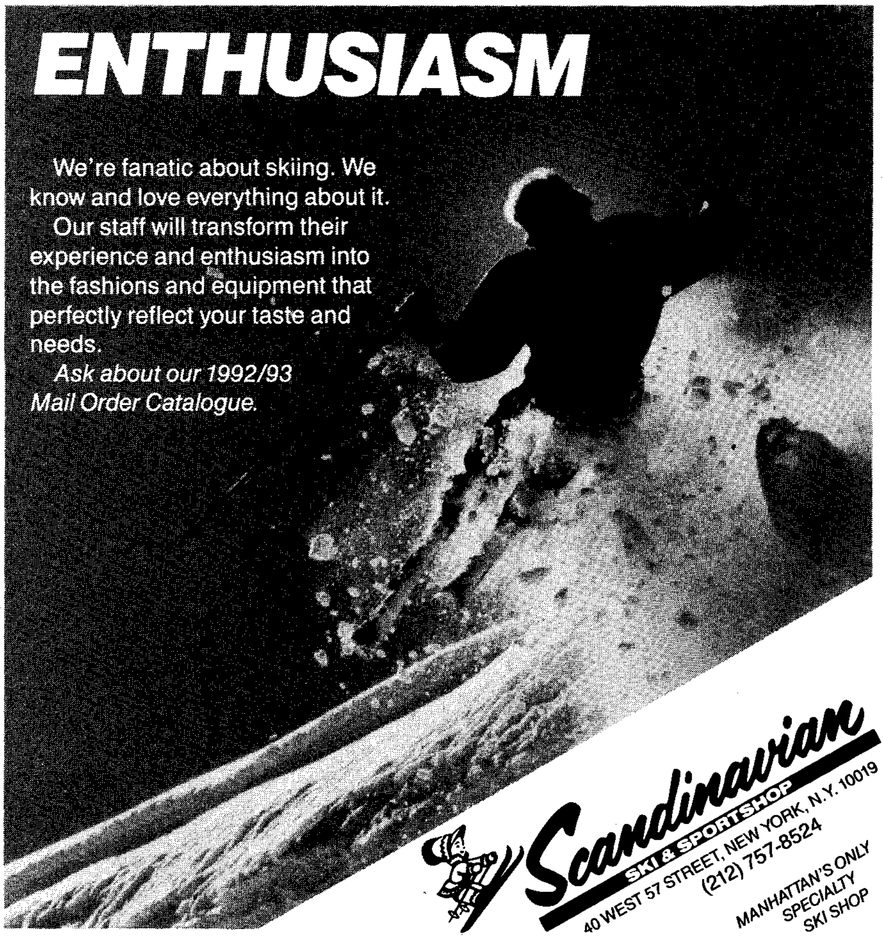
SNOW
YOU CAN
BANK ON.



SKI WINDHAM

This ski season, make tracks to Ski Windham! Our world class snowmaking gives you snow you can count on from mid-November to April. And you can bank on value with our $26 non-holiday weekday lift ticket. Beginner through low-intermediate skiers may receive two FREE lessons with their $26 lower mountain weekday lift ticket. In addition, when you ski more than one day, take advantage of extra savings on lift tickets, lessons and rentals with our new "Skier's Choice" program. Ski Windham...snow and savings you can take to the bank!

FOR LODGING AND SKIER INFORMATION, CALL (800) 729-7549. FOR UP-TO-DATE SNOW REPORTS, CALL (800) 729-4766. Ski Windham, PO Box 459, Windham, New York, 12496.



ENTHUSIASM

We're fanatic about skiing. We know and love everything about it. Our staff will transform their experience and enthusiasm into the fashions and equipment that perfectly reflect your taste and needs.

Ask about our 1992/93 Mail Order Catalogue.

Scandinavian
SKI & SPORTSHOP
40 WEST 57 STREET, NEW YORK, N.Y. 10019
(212) 757-8524
MANHATTAN'S ONLY SPECIALTY SKI SHOP

Art/Kay Larson

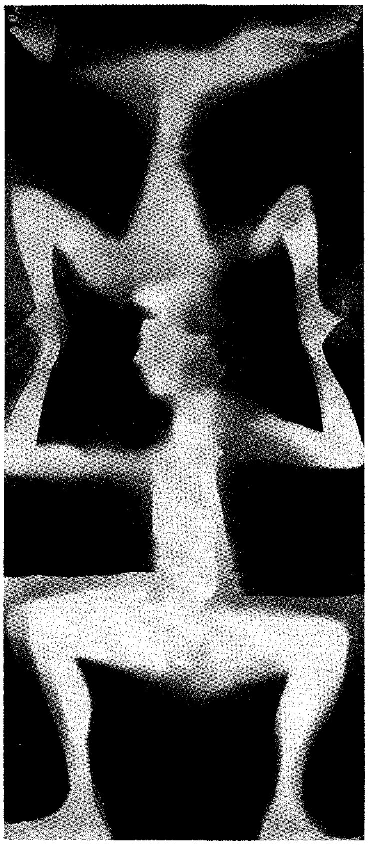
ZEN AND THE ART

> ". . .Rauschenberg's early work retains an introspective absurdism, faintly Zen, wonderfully open-ended, and freely associative. . ."

NEARLY OBSCURED UNDER ITS VELLUM SKIN of paint in **"Robert Rauschenberg: The Early 1950s"** is a fragment of the New York *Times* describing an airplane dogfight in the Korean War. That's how long ago Rauschenberg—still in his twenties and as boyish as an Eagle Scout—set out to challenge the art establishment, what little there was of it. The distance between then and now spans most of the Cold War and the space age. It's a measure of Rauschenberg's early work that these paintings, photographs, and collage constructions speak to now, not to then. They stretch the minimalist position back by nearly a decade prior to its nominal "invention" in 1958–1963. You can see the future in the past. Before Abstract Expressionism had even reached full steam, Rauschenberg was rerouting the tracks.

This work is legendary, because legend has offered the only access to it. Much of it was thought lost or destroyed, and the rest has scarcely—if ever—been shown. Large chunks were stored away by the artist. The fragments have been pulled together by Walter Hopps, who is as much an eminence as his friend and subject. "The Early 1950s" is thoughtfully argumentative. It justifies both Hopps's faith in Rauschenberg and the foresight that created the SoHo Guggenheim. Other Manhattan museums could have shown it, but none would have. Without the Guggenheim, this quiet exhibition, which offers an antidote to blockbuster fever, plainly wouldn't be here.

Rauschenberg essentially invented himself in the four or five years after he moved to New York in 1949, a period that also included a stretch at Black Mountain College, where he hung out with his future European- and North African–traveling companion, Cy Twombly, as well as John Cage and the gang. Photography played a crucial role in these years, and so did Rauschenberg's dry wit, which presents itself more clearly here than later. If you put them together—photography's claim on the actual, plus Rauschenberg's ironic, deadpan cleverness—you have an index to the winning elements of his combines after 1954. Almost everything important in what followed, and more besides, is anticipated in a crude, youthful format.


IN SOHO: *Blueprint nudes.*

NATURE'S WAY: *A Rockman watercolor.*

Here's the famous Willem de Kooning drawing erased by Rauschenberg, an Oedipal obliteration obligingly supported by De Kooning, who gave him the drawing. Before that, Rauschenberg did a group of modular, matte-white paintings that make the same Oedipal case a bit more indirectly. The Guggenheim has added a small show from its own collection dating to either side of 1953—a prime De Kooning, a late-surrealist Jackson Pollock, a stark Franz Kline, and so on—that presents the authoritative expressionist position. Already, Rauschenberg was playing the contrarian, with blank white canvases divided into segments, foreshadowing the iconic, what-you-see-is-what-you-get mood of minimalism. According to Hopps, the white paintings were directly inspired by Cage, who reciprocated by creating *4′ 33″*, the "silence piece": four minutes and 33 seconds of ambient audience rustlings.

Rauschenberg liked to look, so the timeless white blanks soon gave way to black paintings, usually of glossy enamel over fluttering, leaflike newspaper collage, like relief maps without content. These seem more radical in their embrace of structured nothingness even than Jasper Johns's later flag paintings. Yet at almost the same time, Rauschenberg pursued collage. A wooden Coke-bottle case turned into a debris repository superficially resembles a Joseph Cornell but is completely anti-romantic. While abroad with Twombly, Rauschenberg did delicate paper collages in a similar mind frame, adding arrows, train tickets, and various mementos, more like Schwitters than like Cornell. Later, he stuck found objects together in poignant combinations: a rusted spike stabbed into a block of wood, a rock tied to another block.

The collages and object sandwiches from this period retain an introspective absurdism, faintly Zen and wonderfully open-ended, anti-determinist, and freely associative. They explain the emotional sources of Rauschenberg's more famous combines, such as the painted bed and quilt of 1955. The combines themselves are directly anticipated in the red paintings that almost conclude this show. The red paintings finally present Rauschenberg's familiar painted-over collage style, in which real things like newspapers are the structure or armature for paint. The known Rauschenberg arrives, yet nothing he does later is quite as surprising as (or quite free of) this early experimental mode. A final room, filled with prints made in 1990 that are uncanny facsimiles of the Rome paper collages from four decades earlier, suggests that Rauschenberg has been mining these same ideas throughout his career. (575 Broadway, at Prince Street; through January 24, 1993.)

Photographs: top, courtesy of the Sperone Westwater Gallery; bottom, courtesy of the Guggenheim Museum.

HAVING FELT HIS WAY AROUND IN PUBLIC, with a lot of critical acclaim, since he left art school in 1985, 30-year-old **Alexis Rockman** has done a painting clearly meant to be a tour de force. *Evolution*—eye-catching, high-gloss scenography in a picture 8 feet tall by 24 feet wide—is a rush-hour bestiary of creatures from earth's past, present . . . and from Rockman's imagination, which has been stoked by natural-history dioramas, popular-science illustrations, horror movies, and the history of art from Hieronymus Bosch to Frederick Church. As in the post-modern mind generally, these sources are mixed together without regard to "high" and "low." Rockman delivers up his images from some subcellar (or subcellular) holding tank in our common awareness, which is why his earlier paintings were usually rich in surface gloss and lean in conscious intention. He hasn't yet left the mishmash aesthetic behind.

Still, *Evolution* has a lot going for it. On the horizon of a swampy estuary, a distant erupting volcano spews out dark dust à la Church's *Cotopaxi,* tinting the sky blood-red. On the bank, and in a sheltered pond, a panorama of life gathers: insects, worms, plants, animals. The test is to decide which is weirder, the creatures evolution has concocted or the ones Rockman has made up. Usually, evolution wins. A hammerhead shark, a scowling blue crab, a cat-size eohippus proto-horse, various eerie mushrooms and fungi, carnivorous pitcher plants, pterodactyls, a feathered reptile climbing a tree, airborne fish, a soaring lizard, a laser-tongued chameleon—it's a bizarre list and all natural.

An apocalyptic mood mingles in the air with the volcano's fires. Rockman's own imaginary critters—a four-eyed entrail-eater, a two-headed snake, a tailed pod with a bill, a raccoon mating with a parrot—are here, it seems, to suggest that nature may yet get even stranger. These weirdos are familiar denizens of Rockman's watercolors, which are done with commercial dyes in a lush Disneyesque, animator's intensity. In the painting, they inhabit a landscape scarred with signs of mankind's interference, evident in the obvious artificiality of the bank and in a Boschian metal "tree" spouting water, like a postatomic ruin.

The human race, represented by a lump-headed homunculus, joins the parade of marvelous grotesques; despite our worries, Rockman seems to be saying, we are no more unique or irreplaceable than archaeopteryx. Nature—blooded in tooth and claw, beak and jaw—goes on, with or without us. Yet the parade is so awesome, perhaps we should be happy to join it. (Sperone Westwater, 121 Greene Street, near Prince Street; through November 28.) ■

BODEGAS
MONTECILLO
VIÑA MONTY
1982
GRAN RESERVA
Rioja
DENOMINACION DE ORIGEN
RED WINE

"I use only the finest grapes. When the grapes are bad, I am proud to make no wine at all."
María Martínez (Viña Monty)

Perfectionism has paid off for Señora Martínez. Her intensely aromatic and rich Viña Monty has beaten the finest Bordeaux wines in blind tastings. With its full, rich taste and coppery hue, Señora Martínez's passion for great wine comes through. Discover Viña Monty. And one of Europe's finest, oldest wine regions, Rioja.

The Rioja Reds. Made by wine lovers for lovers of wine.

Osborne USA, Inc., Butler, NJ 07405 © 1991 Wines of Spain

OMAHA
ENNE
VER CITY
WORTH
ABILENE
KANSAS CITY
NEWTON
DODGE CITY

All trails lead to the fall sale

UP TO 50% OFF*
SELECTED CLOTHING FROM THE
AMERICAN FRONTIER COLLECTION.

PUTUMAYO

341 COLUMBUS AVE AT 76TH
147 SPRING ST, SOHO
857 LEXINGTON AVE AT 65TH

*ORIGINAL PRICES

Dance/Tobi Tobias

HEART? BRAIN? COURAGE!

"...Who *are* these creatures, costumed with on-the-cheap ornateness in Emerald City green? 1957's *Epic* looks shockingly new..."

GIVEN THE CHARM AND BITE OF **Paul Taylor**'s 1983 *Snow White,* I looked forward to *Oz,* with which his company opened its two-week run at City Center. Composed on Taylor's people, the piece had been transferred to the White Oak Project, the touring group headed by Mikhail Baryshnikov, and given a European premiere. Paris had received it with dismay, but then what does Paris know? As it turns out, plenty.

Taylor must have been napping—or exhausted, or cynical, or stoned—when he put this one together. The piece has neither story nor apparent theme; it's little more than a pageant of unidentifiable characters without a shred of inventive choreography to justify their presence. A wistful Dorothy (Caryn Heilman, who may be Taylor's new muse) and her hayseed cousin Zeb (Tom Patrick, assigned the unbearable Taylor shtick of being aw-shucks cute) open the proceedings with an inconsequential solo each. (Any apt imitator could have cobbled their material together from previous, and far superior, Taylor works.) This accomplished, the pair is plunked down on a hard bench to simulate interest as the prolonged divertissement parades by.

Who *are* these creatures, costumed by Santo Loquasto with on-the-cheap ornateness in Emerald City green? People who are *Oz* freaks—who've devoured the L. Frank Baum–originated series that Taylor read by way of inspiration—may recognize them. Most of us, however, are familiar only with the figures from *The Wizard of,* the first book, whose immortality was ensured by the 1939 film. In making his *Snow White,* Taylor was able to build on the fact that his audience knew both the fairy tale and the Disney movie; with the characters and story embedded in popular culture, he could play on them, giving the material—sweetly innocent and romantic, comically grotesque, and deliciously evil in the screen version—sardonic Tayloresque twists such as having a single dancer double in the roles of wicked stepmother and Prince Charming.

In *Oz,* the only figure that works on its own is the Daughter of the Rainbow. She's played by Constance Dinapoli—barefoot, in a silvery gown, her red-gold curls cascading over her shoulders. From her arms arch long wands hung with pastel-striped silk; as she swirls, the rippling fabric creates an animated aurora borealis around her. Dance buffs will appreciate the sly reference to Loie Fuller; fans of the movie will enjoy seeing Billie Burke reimagined as an ingenue; the culturally virgin will luxuriate in the improbably pretty sight. I suppose Taylor's Dorothy has her appeal, too, with her wonder as outsize and fragile as the soap bubbles that float on the backdrop, but I drew the line when the piece ended with the dancer's singing, with embarrassing earnestness, one of those sappy ballads that give tenderness and yearning a bad name.

WIZ BANG: *The Daughter of the Rainbow and friends in* Oz.

If ever there was a dance ahead of its era, it was Taylor's 1957 *Epic,* revived this season. When he made it, the choreographer was a neophyte, full of the promise later amply fulfilled, out to reform the field with his novel ideas. *Epic* opened the first professional showing of his work and nearly emptied the theater. It was set to a recording of the telephone time signal—an impersonal female voice announcing, "At the tone, the time will be nine-oh-five and ten seconds," a long beep, two clicks, and the inevitable arrival at ". . . and twenty seconds," etc. The solo, performed by a dour Taylor in a banker's suit, was intransigently minimalist and went on for twenty minutes. (It has been cut to ten—a concession that is theatrically astute but aesthetically regrettable.)

The dance consists of a series of largely ordinary postures that take on immense visual and even expressive significance by being executed in isolation. The moves—at least a dozen variations on kneeling, arm-and-hand articulations such as adjusting a cuff, head actions like glancing over the shoulder—alternate with stillnesses in which the performer stands confronting the audience deadpan, fiercely projecting a focused energy while ostensibly doing absolutely nothing. Back in '57, one newspaper critic described the work as a "nightmare alphabet," while Louis Horst, then the guru of modern dance, reviewed the entire program with a blank space.

For better or worse, Taylor's subsequent work gradually grew less intransigent, more receptive to the common viewer's need for lushness of movement and feeling. Still, the principles set out in *Epic* have continued to inform his choreography to this day. Last August, two young Taylor students who had valiantly mastered the solo from notes and film were allowed to dance the piece in a concert of

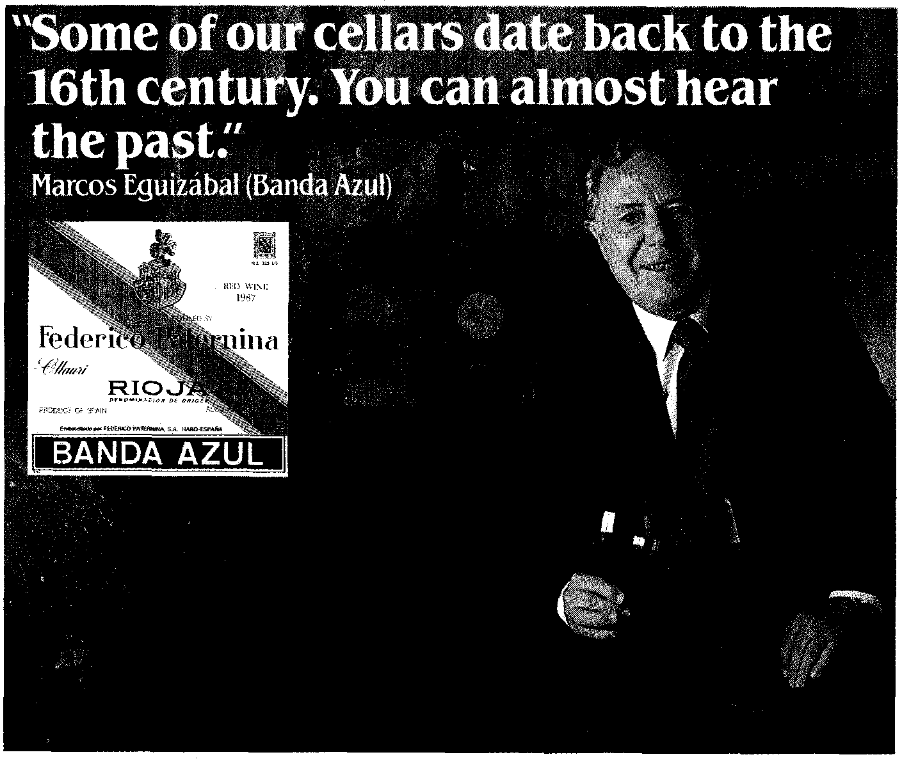
Photograph by Johan Elbers.

landmarks from early postmodernism. Taylor then reabsorbed the work into his company's repertory, casting it with the seasoned Elie Chaib.

Because Chaib is a particularly sensuous artist, the piece has acquired a more luxuriant physical texture than is apparent in the film recording Taylor's rendition, which underlines the work's intellectual purity. In its present incarnation, the dance also takes on a new irony. Chaib is the group's senior member, rich in sensibility but well past his athletic prime. In his performance, the references to time take on greater resonance than they could have had originally. His account of *Epic* makes you aware of the inevitable dissolution of the body's beauty and power, of how physical decline is especially tragic for a dancer. Thoughts about the span of a dancer's life lead to thoughts about the span of a choreographer's career and to the fact that, despite everything that followed it and should have made it obsolete, *Epic* still looks shockingly new.

GIVEN AN IMPOSING PRODUCTION AT THE Brooklyn Academy of Music's Opera House, **Anne Teresa de Keersmaeker's** *Achterland* (Hinterland) is an inventory of this Belgian choreographer's familiar motifs. Here, once again, is the cruel, sealed environment inhabited by a quintet of narcissistic women, at once enraged and terminally melancholy. Here, again, their action swings between "prison" situations (the frustrated body rooted to a chair or confined to a block of merciless light) and frenetic, self-destructive flailing and tumbling. And once more, their situation is glamorized: The bleak stage picture is handsome in its cold severity; the women titillate the viewer with their provocative glances, with their bare legs and black stiletto-heeled pumps, with their chic, dun-colored suits (miniskirted to reveal their utilitarian white cotton underpants), and by performing their toilettes in public—doffing and donning pieces of their costumes, arranging their hair.

This time, however—surprise!—there's not only live music (intermittent violin and piano) but guys. Three of them, skimming the floor both vertically and horizontally with a swift agility the eye can barely encompass. As might be expected in De Keersmaeker's World of Alienation, the sexes are segregated, hostile in their lack of interaction or maybe just too spiritually exhausted to care. And then, inexplicably, things warm up, the tone shifts, and we get scenes from a junior-high mixer—sweetly gauche approaches; a little mutually enjoyed jitterbugging; a spot of sex; bright, funky clothes. After closely tracking 80 minutes of some 4 minutes' worth of movement material, I was too near brain death to speculate on what this all might mean. ■



"Some of our cellars date back to the 16th century. You can almost hear the past."
Marcos Equizábal (Banda Azul)

The Rioja Reds. Made by wine lovers for lovers of wine.

Ancient cellars and oak casks give Señor Equizábal's Banda Azul a lingering flavor of oak, yet a fresh fruity taste. And he uses only grapes native to Rioja, giving his wines a truly classical flavor. Taste Señor Equizábal's passion-Banda Azul. And discover one of Europe's oldest, finest wine regions, Rioja.

Blair Importers, Inc., Lake Success, NY 11042 © 1991 Wines of Spain

Maximilian
by J. Mendel
The legend continues

Maximilian, by J. Mendel: inspired designs in mink, sable, ermine, shearling... See this year's collection in a unique setting: photographs and mementos from 60 years of Maximilian. Also: exclusive furs by Christian Dior and J. Mendel, Paris.

ONLY AT ELIZABETH ARDEN. 691 FIFTH AVENUE. 546-0240

Television/John Leonard

ANARCHY IN THE U.K.

“. . .*The Secret Agent* is a willful mess; *The Jacksons* isn’t exactly a thriller; why did I love *Donahue: The 25th Anniversary*? . . .”

CRIME AND PUNISHMENT: *David Suchet as Joseph Conrad’s double agent.*

I DON’T KNOW HOW MANY HIGH-MINDED people who watch *Masterpiece Theatre* have actually read the masterpieces so promiscuously theatricalized, how many merely wish they had, or how many just tune in for the cachet, like buying a serious best-seller to look good on the coffee table. But it would be lamebrained indeed in any discussion of the latest *Masterpiece,* a three-part BBC adaptation of Joseph Conrad’s **The Secret Agent** (Sundays, November 15, 22, and 29; 9 to 10 P.M.; Channel 13), to ignore what happens to the idiot boy Stevie, and to fail to comment on the ending, which was as much of a rude surprise in the novel as it is on television. So if all you’re looking for is a consumer warning, read the next two paragraphs and skip the rest of the review.

In London, in 1894, the anarchist Adolf Verloc (David Suchet), who doubles as an agent for the Russian czar and Scotland Yard, is bullied by the Russians into an act of terror, the bombing of the Greenwich Observatory. What the dastardly Russians hope for is a public revulsion that will persuade the namby-pamby, civil-liberties-fetishistic British to join the other imperial European powers in repressive measures against all revolutionaries. In this explosion an innocent is killed, a marriage is ruined, the Russians are disappointed, and the English complacent.

It’s all quite dark and sometimes (because anarchists mumble so much into their beards) incomprehensible . . . and . . . throughout . . . very . . . *slow.* But Suchet, otherwise a trial as Hercule Poirot on *Mystery!,* has his moments of lumpish, brooding bewilderment. Cheryl Campbell is splendid as his wife, Winnie. As Vladimir, the Russian-embassy spymaster, Peter Capaldi does a brief satanic turn. As Scotland Yard’s assistant commissioner, Patrick Malahide is too smooth by half, while Janet Suzman as the duchess of Chester is largely wasted. There is at least some vulgar energy about Warren Clarke’s Chief Inspector Heat, to whom Verloc informs. And as Winnie’s autistic younger brother, Stevie, Richard Stirling breaks the heart. *Stop.*

Now, then: Conrad, an émigré who wanted nothing else so much in all the world as to be an English gentleman, hated revolutionaries of any sort, probably because his father, Apollo Korzeniowski, had been one back in Poland. Conrad also hated Russia, to which, as a child, he’d been exiled with his father. But go away to sea forever; the trunks of self come with you. Something in Apollo’s son drew him to the anarchists as to a sore tooth, in book after book. Something about informers, double agents, also obsessed him, as if writers, too, were spies. And something troubled him about dull English respectability. These crooked timbers of Conrad’s humanity might have made him another Fyodor, except that he feared Dostoevski as much as he hated Russia. There is nothing sublime about Conrad’s idiot, Stevie, whose innocence is mindless; Stevie must die in the observatory explosion, because he’s the only character in the novel Conrad doesn’t loathe.

Likewise, because all Verloc really wants is dull English respectability, he’ll sell himself to either side. And his smug and mistaken sense that there’s anything left of him for Winnie to come back to is what gets him stabbed. This stabbing is such a shock, to the reader as much as to Verloc, because it happens in the wrong novel; Conrad isn’t Dostoevski. And on television, it’s even less plausible, because Suchet has made Verloc more sympathetic on the screen than Conrad permitted on the page, a victim of governments instead of himself. Enough. *The Secret Agent* is a willful mess.

AFTER FRANKIE, WHY NOT MICHAEL? ON THE heels of the *Sinatra* mini-series—wouldn’t it have been interesting to see them go mouth to mouth?—we get **The Jacksons: An American Dream** (Sunday, November 15; 8 to 11 P.M.; and Wednesday, November 18; 9 to 11 P.M.; ABC), not exactly a thriller, but it’s not bad, either, with Lawrence-Hilton Jacobs as Papa Joe, who had a dream and beat it into his children; Angela Bassett as Mama Kath, a suffering enabler; a slew of appealing youngsters as Jermaine, Marlon, Tito, Jackie, La Toya, and Janet; three different energetic Michaels (Alex Burrall, Jason Weaver, and Wylie Draper); plus Vanessa Williams as Suzanne de Passe, Holly Robinson as Diana Ross, and Billy Dee Williams enjoying himself tremendously as Motown Pooh-Bah Berry Gordy.

Not surprisingly, the focus of these five hours is the Gloved One, who seems to have occurred to the Jacksons of Gary, In-

Photograph by John Timbers.

diana, like Doris Lessing's *Fifth Child.* Instead of strangling cats, this extraterrestrial baby befriends a kitchen rat. To Jackie Wilson he owes a debt for some of those moves. It is also suggested that his famous unhappiness with how he looks had its origin in adolescent acne. Sex and race had nothing to do with it, though Papa Joe didn't even want his boys to play with basketballs, much less girls. Nor—according to what we get here—has Michael rendezvoused so often with a knife because of some modernist foofaraw about inauthenticity and identity exchange. "I hate the way I look," he tells his mom. And: "I don't know who I am." But: "I've got a million songs in my head."

While it's nice to see so many talented black actors getting prime-time work, I am the wrong mug to review this mini-series. Such family values—"Second *is* losing," we are told by Papa Joe; "there's only one winner"—mean years of therapy. And contemplating Michael in his music videos, I get the creeps. The polymorphous perversity of the prepubescent is enough of a trial, for them and us, without a Nuremberg pep rally that panders to it.

In brief: THE BEST OF THE WEEK'S TV MOVies is **A Child Lost Forever** (Monday, November 16; 9 to 11 P.M.; NBC). When Beverly D'Angelo is 17 years old, in a correctional facility, she is forced to give up her child for adoption. Two marriages, three more children, and nineteen years later, she looks for this missing boy and finds that he died, at 3, in mysterious circumstances. With the help of a reporter, Will Patton, she brings the adoptive mother, Dana Ivey, to trial for murder. The class-struggle point here is that her own children, whom she did take care of, are alive and healthy; the kid the system took away from her is dead. . . . In **When No One Would Listen** (Sunday, November 15; 9 to 11 P.M.; CBS), Michele Lee is the battered wife, James Farentino is her abusive husband, John Spencer is her loving boss, and Cicely Tyson runs the shelter. Routine in every respect but a semi-shocker of an ending. . . . In **Perfect Family** (Wednesday, November 11, and other dates; 9 to 11 P.M.; USA), alcoholic Bruce Boxleitner, his co-dependent sister Joanna Cassidy, and all their ugly secrets move in with single-mother widow Jennifer O'Neill. Some fine performances, especially by Cassidy, are wasted here in a movie that goes brain-dead at midpoint. . . . **Donahue: The 25th Anniversary** (Sunday, November 15; 9 to 11 P.M.; NBC) has everybody from Marlo to Muhammad Ali, from Dr. Ruth to Jerry Rubin, from Gloria Steinem to Ray Charles. It's as if your very worst dreams of daytime television got together to throw a three-ring circus in your head. Why, then, did I love every minute of the unfinished preview cassette? Because I'm cheap and easy. And Marlo loves him. ▬

RIOJA
DENOMINACION DE ORIGEN
PRODUCT OF SPAIN
Siglo
VINO TINTO DE RIOJA
FINE SPANISH RED WINE
FUENMAYOR

"Twelve months of aging in American oak. That's what gives my Siglo Saco character."
Cruz García (Siglo Saco)

This obsession with wood has served Señor García well. His Siglo Saco has gained world renown, thanks to its deep red color, light character and vanilla overtones. And its little cloth sack has gained it a reputation as the "Best-dressed Spaniard." Discover Siglo Saco. And Rioja—one of Europe's oldest and finest wine regions.

The Rioja Reds. Made by wine lovers for lovers of wine.

Shaw-Ross International Importers, Miami, FL 33169 © 1991 Wines of Spain

The Authority on Selecting an Interior Designer

"WONDERFUL MATCHMAKER."
—*Connoisseur Magazine*

"START BY CALLING KAREN FISHER OF DESIGNER PREVIEWS."
—*New York Magazine*

For further information or a brochure
(212) 777 • 2966 or (800) 367 • 4816

DESIGNER PREVIEWS

Designer Previews lets you shop for an interior designer the same way you'd shop for an Armani. We'll show you the work of over 100 top designers, architects and landscaping experts to help you find the perfect fit.

The Best Ribs In Town
RESERVE EARLY FOR GREAT HOLIDAY PARTIES
TAKE-OUT ANYTIME
ALSO DELIVER Mon.-Fri. 11:30 AM-9 PM
TEL: (212) 431-3993 FAX (212) 966-4393
Party Facilities 10 to 100 Persons
Open 7 Days
• Lunch
• Brunch
• Dinner
TENNESSEE MOUNTAIN
143 SPRING ST. (corner Wooster)

A Beautiful New Look
With Wonderful Old Traditions
Ponte's
Italian Specialties • Strolling Guitarist
Live Piano Music
39 DESBROSSES STREET, N.Y.C.
(2 Blocks South of Canal Street on West Street)
FREE PARKING (212) 226-4621

Theater/John Simon

AN EMBARRASSMENT OF GLITCHES

"... *The Show-Off* ambles along with middling skill; in *Texts for Nothing*, minimalism seems to me to get the upper hand..."

ANOTHER PHILADELPHIA STORY: *With Hayden, Gaines, Esterman, and Carroll.*

GEORGE KELLY'S **The Show-Off** (1924) was revived by the APA–Phoenix in 1967 with Helen Hayes, and again in 1978 by the Roundabout with Paul Rudd (though not in the same part). It must be a favorite of Gene Feist's, for here it is again at the Roundabout in 1992. That's altogether too much of this bouncy but simplistic comedy, even if its author was the uncle of Princess Grace of Monaco.

The American theater was not in good shape in the twenties (*plus ça change*...) and '24 was no vintage year, even if the tireless Eugene O'Neill did grind out two weak plays and one strong, but by now hopelessly dated, one (*Desire Under the Elms*). George Kelly, a young Philadelphian, had been performing his own sketches in vaudeville; if they were successful, he expanded them into plays. Thus came about the not unamusing *The Torch-Bearers* (1922) and, two years later, *The Show-Off.* The critics hailed that one; the slightest oasis in a desert earns hosannas. The Pulitzer Prize jury picked it for the award but was overruled (*plus c'est la même chose*), the prize going to Hatcher Hughes's now justly forgotten *Hell-Bent for Heaven.*

The Show-Off is the story of Aubrey Piper, a minor office drudge from West Philly who lives beyond his means, lies about his job (and everything else), and manages to ensnare Amy, the gullible younger daughter of the comfortably off North Philadelphia Fishers, over the objections of her family: a father who soon works himself to death; an elder sister, Clara, whose husband, Frank, keeps bailing Aubrey out of various pickles; a younger brother, Joe, a budding inventor; and Mrs. Fisher, the feisty, down-to-earth mother, who best recognizes Aubrey for the charlatan he is.

The play ambles along amiably for two acts, leaning on most of the time-honored crutches of boulevard comedy with middling skill. In the third act, though, it goes for something deeper and more original: The insufferable and incurable Aubrey becomes the benefactor of the recently bereaved Fisher family—not by coming to his senses but by using his outrageous swagger and mendacity to good effect in a business world stupid enough to be taken in by him at a time when even the besotted Amy is beginning to wise up. From now on, however, Aubrey is a hero, able to indulge himself to his heart's content. In this final irony there is the germ of something finer, which the play should have aspired to from the beginning. Kelly's next, *Craig's Wife* (1925), was indeed a tougher, more interesting work. Though no better constructed than its predecessor, it has the advantage of being less often seen. It might have made a better choice for the Roundabout—but it's not a comedy.

Brian Murray's direction is solid and often resourceful, albeit not miracle-working enough not to show up *The Show-Off* for what it is. Pat Carroll is a wryly incisive Mrs. Fisher, who, with faultless timing, puts a nice edge or twist on her lines. But she is so corpulent, and has such an arm-flapping, anserine waddle, that she seems loco in locomotion. Sophie Hayden is a passable Amy, though a bit mature-looking to be such a pushover, especially if Aubrey is played by Boyd Gaines in the most obvious, hammy fashion, camping up everything in sight, and then some. A more serious, thoughtful actor could have brought some restraint, and thus ultimately greater effectiveness, to the role. As Clara, Laura Esterman, fresh from her success in *Marvin's Room,* proves that absurdism worked better for her than Kelly's near-naturalism does in *The Show-Off.*

The others squeak by, and Ben Edwards has come up with his best set in years, but David Charles's costumes try a bit too hard: Miss Esterman's comical features should not be exaggerated into farce by a Napoleonic hat. If you haven't seen this play before, and if your expectations are the exact opposite of those of its protagonist, you can have a modest good time.

A LITTLE ELEMENTARY ETYMOLOGY WILL tell us that both *text* and *texture* come from the Greek word *techné,* meaning "manual skill," "craft," "art." The writings of Samuel Beckett, which include **Texts for Nothing** (1955), are as much texture as texts. It is possible to view Beckett's works—certainly the later ones—as one uninterrupted outcry of existential despair, and of the tragicomic joy to be squeezed out of that despair. Has anyone ever contemplated the tardiness of extinction with so much indignation at the tardiness and so much cheerfulness about the extinction?

This overarching theme unites the later texts into one texture, which we can turn to at any point and—if we can resist the hypnotic effect of the prose—turn away from at any other. Hence it was perfectly

Photograph by Carol Rosegg/Martha Swope Associates.

safe for Joseph Chaikin and Steven Kent to tack the conclusion of the novel *How It Is* onto the end of *Texts for Nothing;* Beckett's texts—whether for nothing or for something—are, I repeat, one continuous texture, near-tautological yet mesmeric and often ineffably moving. Not, however, in the case of *Texts for Nothing,* where minimalism seems to me to get the upper hand, with an insufficient human presence to carry the burden of (deliberate) boredom. In the best of Beckett, something comes of all that accumulated nihilism; here, as the title almost defiantly warns, it is all for nothing.

Yet that "nothing" is still a palpably Beckettian Nothing, and comes into conflict with what Chaikin, as director, and Bill Irwin, as interpreter, bring to the material. Now, it has long since been discovered that Beckett's nondramatic writings can be impressively performed onstage. And so they have been by a number of (mostly) Irish actors and actresses of great talent. Bill Irwin, too, is a remarkably gifted performer, though not, primarily, an actor but a clown; not so much a speaker as a mime. Whereas the other Beckett interpreters essentially delivered their texts—carefully chosen, and more effective than this one—as if they were reading out loud for the blind, Irwin tries not only to speak but also to mime, clown, and enact them. The result, for my taste, is too much of a muchness—or nothingness.

Irwin on top of Beckett is a superfetation, a redundancy, an excess. We are already blinded by the dazzle of Beckett's prose, and the blind can only be read to, not mimed at. Beckett and Irwin are both strong artists, each pulling in his own direction: Beckett plays to the outer and inner ear; Irwin, although he reads well, is straining to engage and amuse the eyes no less as he makes elaborately clownish use of Christine Jones's ingeniously *faux*-naïf set. It is too much; the texture rips.

IN THE WORDS OF THE GREAT POET ALFRED de Vigny, "La Femme aura Gomorrhe et l'Homme aura Sodome." Proust, you'll recall, expanded that one verse into many hundreds of pages of prose. It translates, roughly, as "what's sauce for the gander is sauce for the goose"; there having been a spate of male homosexual plays lately, it was time for Lesbos to be heard from.

Camp Paradox, by Barbara Graham, takes place in 1963 at an upstate New York summer camp, where Cory Weinglass, 15, is spending her last vacation with three of her friends and coevals: the giddy Renee, the attractive and somewhat spoiled Iris, and the overweight and anxious C. J. The rather self-absorbed and precocious Cory is not so eager to see the girls as she is to get away from her whining, wheedling, hectoring mother. She will get different attention from the Camp Paradox counselors: Carla is the rah-rah Big Sister; Donna—poised, self-possessed, and devoutly Catholic—develops an intense physical passion for Cory, to which both of them yield.

The simulated sex is less explicit than it might be, but proves enough to drive a few of the staider WPA Theatre subscribers out into the night at intermission. Other than that, the play is standard stuff, or fluff, with the typical current mannerisms such as long soliloquies for Cory, some of which she delivers while the action freezes and she slips downstage to harangue us. Edward T. Gianfrancesco has designed his customary scrupulous scenery, and Melia Bensussen has directed competently, although no director could get much out of Emily Schulman (C. J.) or the alarming Danielle Furland (Renee), currently turning from an uncanny child actress into an uncouth adult one.

But there are two fascinating performances to mitigate our pain. As Cory, Meredith Scott Lynn—a plain, no-nonsense actress—gives an utterly winning performance as a bright but confused adolescent struggling toward clarity. If this isn't merely some form of typecasting, we may have here a sizable new talent. And as

On Aruba,
natural wonders never cease.

Windswept trees. Gracious people.

And almost no rainy days.

On Aruba, you will have

a vacation like no other.

Because this is an island like no other.

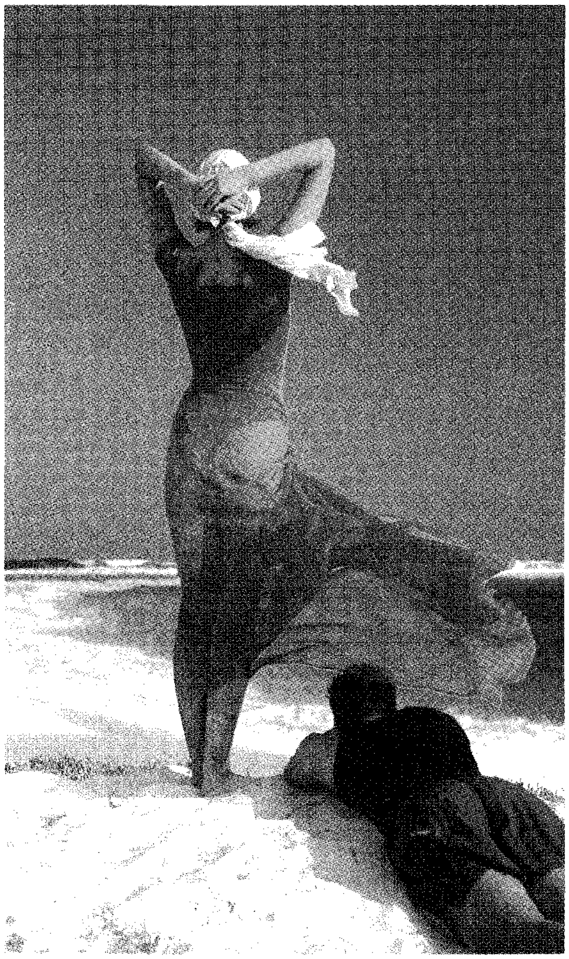
And all that we have, we give to you.

Will wonders never cease?

ARUBA

Your pleasure is our only business

For our brochure, or more information, see your travel agent or call: **1-800-TO-ARUBA**



© 1992 Aruba Tourism Authority

ADVERTISEMENT

THANKSGIVING

NEW YORK RESERVATIONS

BOXERS
190 West Fourth Street (between Sixth and Seventh avenues)
212-633-2275
Discover Boxers' $14.92 Thanksgiving feast.
Includes two glasses of champagne, choice of roast turkey, baked ham, or lasagna, and all the trimmings, in New York's quintessential American bar and grill. All major credit cards.

FIVSCO
358 West 23rd Street (between Eighth and Ninth avenues)
212-620-4620
"The most Lavish and Bountiful Thanksgiving Dinner Ever."
With all the trimmings...Relish tray; home-baked breads; corn fritters; sumptuous appetizers (i.e. stuffed pecan morels and lobster mushrooms); Exquisite entrées; luscious desserts; fruit and candy basket at every table; Spec. glass-encl. garden.
Incredibly priced $25.95; Children $10.95. Noon to 11 P.M.

HALCYON
At the RIHGA Royal Hotel
151 West 54th Street
212-468-8888
We offer options: A panoramic view of the city from our 54th floor while dining on a bountiful buffet of delicacies $39 or savor our four-course dinner in the elegant setting of our award-winning restaurant $45. $14.50 for children ages 7–12.
Under 7 years dine free in either dining room. Complimentary Parking.

RISTORANTE S.P.Q.R.
133 Mulberry Street (between Grand and Hester streets)
212-925-3120
Located in historic Little Italy, serving classic Italian cuisine, S.P.Q.R. invites you to savor a leisurely Thanksgiving Day dining experience.
Six-course dinner: Adults $24.95; $15.95 for children.
À la carte menu available. Please reserve early.

WATER'S EDGE
The East River and 44th Drive
Long Island City
718-482-0033
Treat your family to a traditional Thanksgiving dinner with a view, by our wood-burning fireplaces, and piano music.
Complimentary River Shuttle to and from 34th Street Pier, Manhattan.
Adults $45; Children $25. Reservations noon to 7 P.M.

ZOË
90 Prince Street (between Broadway and Mercer Street)
212-966-6722
Savor wood-roasted turkey with three stuffings, grilled quail, roast venison, and other Thanksgiving specialties along with our all-American wine list.
À la carte menu $6–$19. Reservations noon to 6 P.M.

Illustration by Jeanne Fisher

Donna, Christina Haag proves an actress of troubling beauty that, having first eluded, suddenly ambushes us, as an upsurge of repressed emotion inundates her composed features. Lovely!

MEANWHILE, THE JEWISH REPERTORY THEatre has inaugurated its new, uptown home with a play that had been its 1974 downtown opener. Sholem Asch's **God of Vengeance** is the Yiddish novelist-playwright's best-known drama, having received its world premiere in 1907 under Max Reinhardt in Berlin, where it must have been quite a stunner. Today, as directed by Ran Avni with a generally undistinguished cast—and even with "some adjustments for contemporary audiences" by Steven Fife—it is quite a bummer.

Yankel Chapchovich, the brothel-keeper of a Polish town in 1905, and his wife, Sore, who used to work in his shady establishment (above which they now live), have become affluent and quasi-respectable; they hope for a good match for their sweet daughter Rivkele. But Rivkele becomes, against their wishes, chummy with Manke, one of the downstairs whores, and eventually takes off with her to work in a rival brothel to be run by Yankel's ex-madam, Hindl, and her slimy lover, Shloyme. Yankel defies and tries to repudiate God but loses in this unequal contest. Lee Wallace, a fine actor, wisely underplays him but, in a generally lackluster production, ends up doubly defeated.

And how did Steven Fife modernize this? In making, I guess, the Manke-Rivkele relationship rather graphically lesbian—just as if a respectable Polish brothel were, for crying out loud, Camp Paradox!

DAVID ESBJORNSON STARTS THE NEW ERA AT the Classic Stage Company with **Goodnight Desdemona (Good Morning Juliet),** by the Canadian actress-playwright Ann-Marie MacDonald. Constance, an exploited doormat of a minor academic grinding out a cockamamy thesis about how *Romeo and Juliet* and *Othello* were initially comedies featuring a now missing Fool, is transported in a dream into the fused world of those plays, where she creates havoc as she pursues the elusive Fool and louses up the plays, herself, and us. This piece, partly in blank verse, would have made a nice skit in a college theater; that bloated to full, tedious size it should have won the Governor General's and Authors' Association awards in Canada bodes worse for that country's future than the Quebec separatist movement.

In a ramshackle production, enlivened only by the treasurable Cherry Jones's Constance, and dragged down especially by the camping of the Canadian-American ham Robert Joy, one line hits home: "To a table that doth groan with joy." No table or stage bestridden by Robert Joy doth anything but groan. ▬

Music/Peter G. Davis

BOOTY AND THE BEAST

"...*McTeague*'s score is crammed with goodies: Trina's lullaby to her 'golden babies' as she wallows in bed with her treasure..."

'TIS PITY SHE'S A HOARDER: *Catherine Malfitano as Trina.*

AMERICAN COMPOSERS ARE SUDDENLY DIScovering what their European counterparts have known for centuries: The surest route to fame, and sometimes even fortune, is through the opera house. Philip Glass, John Adams, and John Corigliano have already learned what it takes nowadays to be noticed in a big way—musical accessibility, piquant subject matter, a high-tech visual presentation, powerful patronage, multi-media promotional packaging—and many other composers are following their example. The market for new American operas has never been busier.

The latest notable name to play the game is William Bolcom, whose **McTeague** was recently given the full treatment by the Lyric Opera of Chicago, which commissioned the work. Compared with Glass's nonlinear "portrait" operas (*Einstein on the Beach,* et seq.), Adams's reportorial meditations on newspaper headlines (*Nixon in China* and *The Death of Klinghoffer)*, and Corigliano's gleeful deconstruction of operatic conventions (*The Ghosts of Versailles), McTeague* is in many respects refreshingly straightforward and traditional. It tells a story, embraces no fashionable musical ideologies, rejoices in hummable tunes, and accommodates audiences without condescending to them.

The opera also makes a gallant effort to restore music to its rightful place as the dominant and defining element in the operatic mix. I salute Bolcom and his associates for this, even if the result is not a complete success. Too many rapturously hailed new American operas have been more notable for their spectacular set designs, directorial conceits, and pretentious literary posturing than their music, which mostly noodles anonymously in the background.

The idea to make an opera out of *McTeague* must have occurred to Bolcom, if only subliminally, 25 years ago when he once improvised a piano score for a showing of *Greed,* Erich von Stroheim's silent-film adaptation of Frank Norris's 1899 novel. The libretto, in fact, closely follows the action of the film (or at least what remains of the severely edited and now lost nine-hour original), retaining the colorful atmosphere of turn-of-the-century San Francisco and four of the book's principal characters: the slow-witted "blond beast" McTeague, an unlicensed dentist who pulls teeth with his thumb and forefinger; Trina, his pretty wife, who, after winning $5,000 in a lottery, gradually loses her finespun gentility and turns into a miserly shrew; Marcus Schouler, McTeague's best friend and later mortal enemy when he realizes that by giving up Trina he has lost a grand sum of money; and Maria Macapa, a slightly daft Mexican fantast gripped by delusions of imagined past wealth.

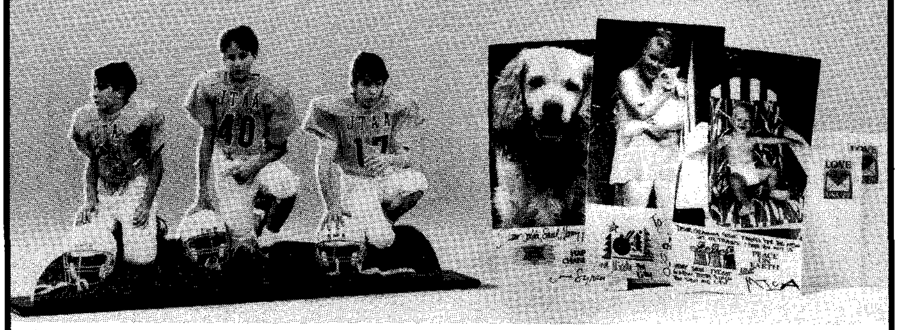
Although the novel functions on several levels and examines numerous themes, Bolcom and his collaborators—writer Arnold Weinstein, director Robert Altman, and set designer Yuri Kuper—legitimately concentrate on one central symbol: gold, and its power to obsess and destroy. The substance is never far away in the novel, but it is visible everywhere in the opera: the huge gold tooth that McTeague hangs outside his office; his omnipresent pet canary in its gilt cage; Maria's babbled visions of her mythical hundred-plate gold service; Trina's glittering pile of coins; the sun-parched desert where McTeague, who has brutally murdered his wife for her treasure and is now manacled to Schouler's corpse, faces his own death. Kuper ingeniously weaves these golden images into his painterly sets, a precisely imagined but mysteriously impressionistic dream of old San Francisco, its teeming streets, lively fairgrounds, overstuffed parlors, and squalid rooming houses.

All this, of course, is decorative. *McTeague* may be a period piece that welcomes such treatment, but the book's theme is not tied to any time or place. What could be more up to date than this tale of urban desperation, lost jobs, homelessness, and physical abuse? For all their unpleasant aspects, the characters are portrayed sympathetically, and if they lack eloquence and are often painfully inarticulate, their melodramatic behavior certainly suggests operatic potential. And yet Norris visualized the physical environment, societal minutiae, and human failings that drag these creatures to their destruction so powerfully that dialogue, let alone a voice raised in song, seems almost irrelevant. No wonder Von Stroheim was so enraptured by the book and its images that he was moved to film it literally, paragraph by paragraph and at great length.

People in an opera must sing, of course, and Weinstein's libretto, with its clever verbal twists and interior rhymes, gives them plenty of opportunities—too many, perhaps, since lyricism is often substituted for continuous character development. Maria Macapa is such a shadowy personality that she seems completely gratuitous, added

Photograph by Tony Romano.

This holiday season, develop your self-image.



Be firm
Be flexible.

Give something of yourself to your friends and family.

WESTSIDE CAMERA

Photo statues and photo greeting cards from Westside Camera.

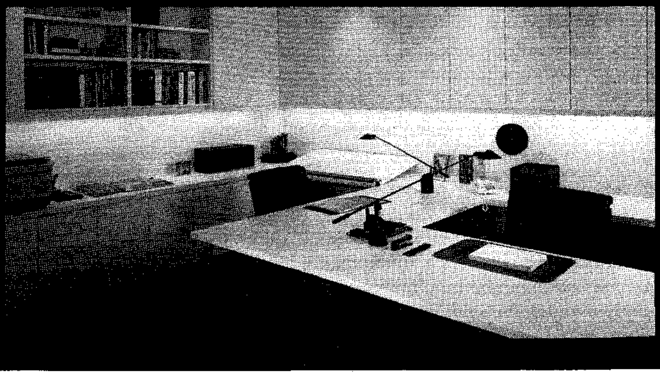
To guarantee holiday delivery place your order early!

For the pictures of a lifetime.

Kodalux Processing Services

Broadway at 88th St. 212 877-8760
Mon - Fri. 8am - 6:45pm; Sat. 10am - 5:45pm; Sun. 11am - 5pm Dec. only

techline modular furniture and cabinetry for home and office



■ manhattan
tribeca
130 franklin st
212-941-0553

■ westchester
scarsdale
590 central ave
914-725-2064

■ secaucus
new jersey
1000 castle rd
201-864-8787

The NEW ENGLAND HISTORICAL CONNECTION
The Source For Handcrafted American Furniture And Accessories
300 Danbury Road Rt. 7 Wilton CT 06897 203.761.8646

OPEN SIDEWALK DINING • BANQUET FACILITIES
Pigalle
"Bistro specialties are appealing... full flavored..."
BRYAN MILLER, NY TIMES
• THANKSGIVING SPECIAL $19.95 •
111 EAST 29 STREET (PARK-LEX) • 212-779-7830

AMEX Limousine
"We'll drive you straight to the top"
Rated Best By "Wall Street Journal"
(212) 696-4088

LA VERANDA
WHAT IS OUR SECRET OF SUCCESS?
WE OFFER QUALITY AT AFFORDABLE PRICES!
FULL COURSE DINNER
PASTA • CAESAR SALAD
CHOICE OF VEAL, FISH, CHICKEN
DESSERT AND COFFEE...PLUS
FREE PARKING NEXT DOOR 5 P.M. to 1 A.M.
163 WEST 47th ST., N.Y.C Res: (212) 391-0905

only because the cast is small and an extra female voice was needed for variety. The action is also frequently interrupted by flash-forward scenes of McTeague's fatal flight into the desert. That may have looked like an effective device on paper, but it substantially interferes with the inexorable spiraling descent of the three principals as well as anticipating the violent dénouement and undermining its grim power.

Musically, the opera is a fluidly organized sequence of self-contained set pieces, arias and ensembles that actually invite applause. Here Bolcom makes excellent capital out of his classical training and enthusiasm for popular styles, combining the two with skill and originality. The score is crammed with goodies: an exhilarating ragtime evocation of Polk Street as it bustles with life; a snappy fandango for Maria; a boisterous cakewalk for the wedding scene; an elaborate passacaglia in a somber saraband tempo as McTeague receives the disastrous news that he must cease practicing dentistry; Trina's seductive lullaby to her "golden babies" as she wallows in bed with her treasure. And what a pleasure to hear English set with grace and sung over an orchestral fabric of such lucidity and alluring instrumental color.

If only all this gelled into a compellingly seamless music drama rather than a collection of lovely moments. Bolcom generally produces attractive and appropriate music to complement almost any situation, but the connecting thread eludes him, and the characters, as they darken and lose their innocence, eventually harden into generic types. Perhaps this was inevitable given Bolcom's notion of opera. "An opera is an enormous clothesline of music with words hanging on it," the composer writes revealingly in a program note. That, I think, not only describes *McTeague* but also explains why the work finally disappoints, despite its musical strengths.

Possibly future performances will correct that first impression—this is an opera one definitely wants to see and hear again—although the Chicago Lyric's production left little room for improvement. Ben Heppner is McTeague to the life, physically imposing and vocally accomplished, a heroic tenor who sings with unusual expressive refinement. Now a full-fledged dramatic soprano, Catherine Malfitano seizes on Trina's dual personality with obvious relish, and Timothy Nolen (Schouler) and Emily Golden (Maria) do everything possible to bring their roles to life. An old hand at conducting Bolcom's music, Dennis Russell Davies is surely one reason the score sounds so beguiling. While it may not have given birth to a masterpiece, the Lyric Opera of Chicago can take pride in having commissioned a work of musical value that, over time, and with repetition, may look increasingly important. ■

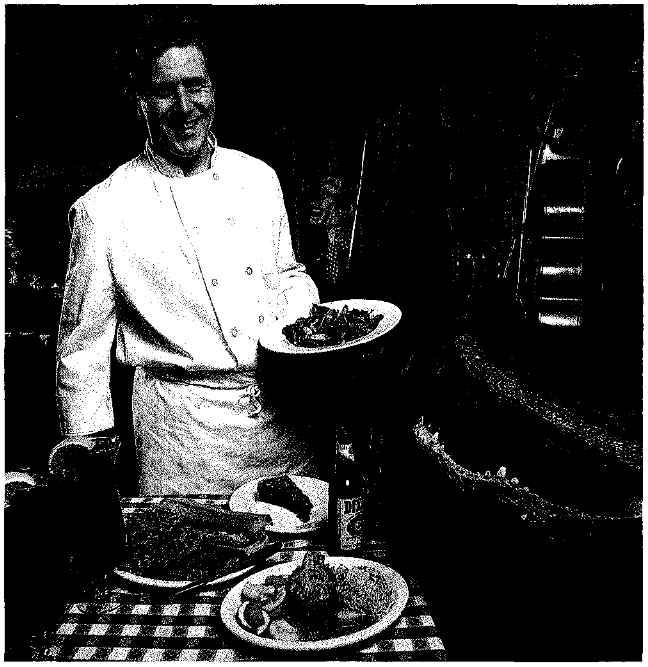
The Underground Gourmet/Fran Schumer

LOUISIANA PURCHASE

> “. . .Louisiana Community’s flavors are on the same grand scale as the old K-Paul’s. If prices hold, it’s the deal of the year. . .”

IF YOU LIKED K-PAUL’S, YOU’LL BE DIStressed to learn that everything you ate there is now about half the price at the **Louisiana Community Bar & Grill** (622 Broadway, north of Houston Street; 460-9633).

The steep prices have gone, but the same chef (Frank Krebs), kitchen staff, wild and unnerving Mardi Gras fixtures, and chicory coffee remain. If prices hold at the current level, and you can get a reservation (on a recent Saturday night you could not), this is the deal of the year.



GUMBOMEISTER: *Chef Frank Krebs and his creole splendors.*

Start with the gumbo du jour. If it’s seafood-okra, it’s dense with shrimp, oysters, rice, and okra that’s been properly cooked—nothing runny about it ($3.95). The soup is a fine excuse to get to work on the bread; choose among dark and delicious blackstrap-molasses muffins, yeast rolls with a hint of sweet, and scorching jalapeño bread that’s a perfect match for the hearty soup.

The house-made sausage is light and complex, more like stuffed cabbage, with a filling of rice and minced meat; and the creole mustard is muted by sour cream, which produces just the right effect: mild and spicy, creamy but with a kick ($4.50).

Most jambalaya is made with seafood; this one isn’t, but it’s satisfying nonetheless, an inverted cup of dirty rice (the corrupting agent is roasted andouille). The sauce is full of tomatoes and hot peppers, though not in an eye-tearing amount ($4.95).

The appetizer portions may have been larger at the old K-Paul’s, but as regards flavor, everything here is on the same grand scale. You look at the prices and wonder if you’re dreaming or maybe just woozy from the hurricane cocktail, a Hawaiian Punch–like punch with rum and hokey eighteen-inch straw ($5.75).

The salads, too, are reminiscent of a more expensive enterprise. The big surprise is that they’re so delicate and fresh—after all, neither Paul Prudhomme, who originated K-Paul’s, nor his kitchen was ever associated with greens. Take the spinach salad: Crisp bacon and wilted mushrooms create just the right mix of textures—and not a speck of sand or a ravaged leaf in the whole lovingly assembled heap ($4.50). You’ll want two, but save yourself; heavier fare is coming.

Among the lighter supper entrées are the po’ boy sandwiches (the Cajun and more poetic term for *hero, hoagie,* or *grinder*). The fried-oyster po’ boy is one of those dreadful ideas that work: delicately fried oysters in creole catsup on a fresh baguette ($9.95). You’ll eat more than you mean to and will probably also demolish the “frings” alongside it, a combination of fried onions and potatoes that is far more interesting than either one alone.

You can make a meal of these or other sandwiches, and there are dinner-size salads as well (greens with shrimp and scallops in a too-vinegary vinaigrette; $15.95), but these are not the dishes for which this kitchen is known. The southern-fried chicken and roasted andouille is served with the best rice and beans in New York ($11.95). Admittedly, chicken and sausage are vastly different phenomena, compatible here because the chicken, fried in peanut oil, tastes smoky like the sausage. With the accompanying corn bread, it’s a memorable meal.

Also in the category of snowstorm food: the meaty blackened pork chop, served with onion gravy, mashed potatoes, and mustard greens ($13.95). About greens: Cooked right, they take forever and taste like this—a heap of irresistible smoke ($2.50 à la carte).

With the meat-and-cheese-filled eggplant pirogues, the kitchen goes too far ($10.95). There are just so many rich ingredients even a K-Paul enthusiast can endure. It’s the seafood buttercream here that does you in—butter, cream, and shrimp drizzled over the spicy beef and melted cheese. One bite, then two, and you’re sated.

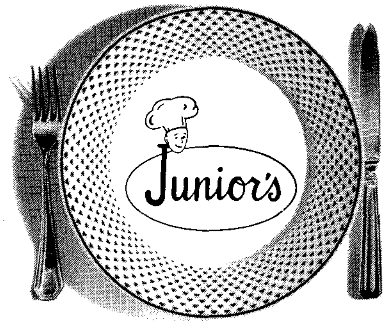
The “totally” hot garlic seafood over pasta comes in a butter sauce that’s not overwhelming, poured lightly over linguine and scallops ($13.95). It and several other dishes aren’t always on the changing menu, which usually includes K-Paul’s famous blackened prime rib and tuna steak. These are expensive by Underground Gourmet standards but, at almost half their former price, something of a bargain ($17.95).

Two desserts are imperative: the flawless sweet-potato pecan pie, with its beautifully spiced potato filling ($3.95), and the glistening coconut cake, its frosting already melting on the still-warm plate ($4.50). The bread pudding is for lovers of that confection, spiked with cinnamon, lemon, and, in the whipped cream, cognac and Grand Marnier ($3.50). The coffee is made with chicory, an acquired taste.

Sparsely filled, this cavernous space can seem raw and dispiriting, but on weekends, the mob of lusty eaters generates warmth. After 9 P.M., a variety of endearing bands takes charge. The musicians alone, some of whom have played with legends like Krupa and Herman (one drummed for Sinatra for eleven years), are easily worth the price of your meal.

Louisiana Community Bar & Grill is open Monday through Thursday from 6 to 11 P.M., Friday and Saturday till midnight. Full bar. A.E., D.C., M.C., V.

Photograph by Andrew Garn.



AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.

Junior's

To experience the heart
and pulse of downtown
Brooklyn, bring the
American Express® Card
to Junior's,
386 Flatbush Avenue Extension,
Brooklyn, NY
(718) 852-5257.

AMERICAN EXPRESS Cards®

© 1992 American Express Travel Related Services Company, Inc.

Flavors of the Southwest
Traditions of Thanksgiving

ARIZONA 206

Thursday, November 26th

Prix Fixe 5 Course Dinner $38
Children under 12 $24

Entree Choices Include:

Roasted Wild Turkey
w/ Blue Cornbread Stuffing
& All The Trimmings

Grilled Atlantic Salmon
w/ Roasted Lady Apples,
Smoked Bacon & Pasilla Negro

Grilled Duck Breast
w/ Black Currant Duck Sausage,
Quinoa & Red Mole

Spit-Roasted Goat
w/ Wood Grilled Fruits & Vegetables,
Mixed Grains

206 East 60th Street
Seatings 2-8pm
Reservations: (212) 838-0440

SALES & BARGAINS

BY LEONORE FLEISCHER

FLORAL AND HARDY

THIS WAREHOUSE OUTLET HAS GREAT BARgains on French Limoges and is open to the public Thursdays and Fridays through December 18 (closed Thanksgiving week). Limited quantities of porcelain dinnerware—priced in 5-piece settings—include Mille Fleurs, retail $325, here $155; Dotte Persimmon, retail $275, here $125. Limoges boxes, such as an all-white turkey box, retail $65, here $27.50; little holly-painted egg-shaped boxes, retail $25, here $10; faience fish plates, retail $60, here $21 for a set of 6; cake platters on pedestals, retail $125, here $67.50; items for boudoir and bath, such as dresser trays and soap-dish shells, retail $22.50–$125, here $12.50–$60; items in Coral Rose and Celadon Rose patterns are an additional 10 percent off the sale price; Apilco French ovenware includes covered soufflé casserole, retail $35, here $15. Checks accepted; no credit cards; all sales final. *Limoges Outlet, 36 W. 25th St. (684-4130); Thurs.–Fri. 10 a.m.–5 p.m.*

MAIS WEE

FALL AND WINTER CLOTHING MADE IN France for children is at this warehouse at wholesale prices. For example, long-sleeved cotton turtlenecks in many colors and sizes 12 mos.–14 yrs., retail $14–$16, here $7–$8. Most outerwear comes in sizes 3 mos. to 8 yrs., such as hooded blanket jackets, retail $110–$130, here $55–$65; snowsuits in sizes 3 mos.–4 yrs., retail $100–$120, here $50–$60; dresses and jumpsuits in sizes 3–18 mos., retail $60–$70, here $30 ($25 for one-of-a-kind samples); shoes from France in non-walking sizes 0–3 and walking sizes 3–8, retail $18–$20 for cotton, $25 for leather, here $8 and $12 respectively. Cash only; all sales final. *Trans Ocean Fashions, Ltd., 231 W. 29th St., seventh floor (594-0596); Mon.–Fri. 9:30 a.m.–5 p.m.; through 11/13.*

PENNE PINCHING

WILSON'S HAS GOOD FOOD AND SEVERAL low-priced deals. An early-bird dinner served from 5 to 7 P.M. daily is just $6.95. You get a choice of soup du jour or mixed green salad as an appetizer. For your entrée, choose broiled half-chicken Sicilian-style with mashed potatoes, home-style meat loaf with mashed potatoes, or penne with fresh tomato-basil sauce. For $9.95 on Mondays and Thursdays from 5 P.M. to 12:30 A.M., you get a mixed green salad to start, your choice of linguine, penne, angel's-hair pasta, or wild-mushroom ravioli with any sauce for an entrée, and a glass of red or white wine. You can upgrade the Monday- or Thursday-night meal in the following way: Substitute a chicken or sausage main course for $10.95, a shrimp main course for $11.95, a lobster main course for $13.95, or choose two of the following as a main course—shrimp, chicken, lobster, and sausage—for $14.95. An enormous weekend brunch costs $15.95 ($5.95 for the children's menu) and includes beverages, fresh baked goods, fruit, salad, and your choice of an entrée or an omelet, including jumbo-lump crab cakes. A.E., C.B., D.C., M.C., V. accepted; reservations recommended. *Wilson's Restaurant, 201 W. 79th St. (769-0100).*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

THY GRILL BE DONE

THE FIASCO RESTAURANT IN CHELSEA HAS AN abundant Wednesday-night Italian feast. There's only one seating, at 7:30 P.M., and food is served family-style. For $18.95 per person (minimum 2 in a party), you get an appetizer of brick-oven Tuscan bread with Calamata olives and garlic-and-herb-infused olive oil; pasta Bolognese; mixed salad; a mixed barbecue grill of aged sirloin steak, chicken, and sweet Italian fennel sausage; a platter of grilled vegetables; a carafe of wine for 2; and homemade tirami su. A.E., M.C., V. accepted; reservations a must. *Fiasco, 358 W. 23rd St. (620-4620).*

RABBIT EYE MOVEMENTS

FRENCH-RABBIT FUR COATS AND JACKETS FOR women and little girls are dyed, stenciled, and sheared to look like other furs. (These skins are taken from food animals.) There are some shearling coats, too. For example, in women's sizes S–L (L = 14), cheetah-stenciled dolman-sleeve jacket, retail $350, here $175; mink-look jackets, retail $350, here $125; sheared dolman-sleeve jackets dyed in bright colors, retail $550, here $250; full-length coats include long-haired cheetah-spotted coat, retail $600, here $300. For little girls in sizes 2–14, long-haired natural jackets, retail $150, here $50; in sizes 4–6, full-length cheetah-spotted coat in natural or "Pink Panther" coat, including matching muff, retail $120, here $100; leather garments for girls include multi-appliquéd suede jackets at below wholesale, in women's sizes

7–14 and girls' sizes 4–6X, retail $200, here $75–$150. Boys' leather jackets include ¾-length firemen's jackets and bombers in sizes 2–16 and are priced according to size, retail $100–$300, here $50–$150. Also, shearlings for women in sizes up to 14—most ¾-length and in natural colors—in several styles, retail $600, here $300. M.C., V.; checks accepted as deposits only (merchandise held until they clear); all sales final. *Polo Norte, 512 Seventh Ave., near 38th St., 24th floor (302-5547); Mon.–Fri. 10 a.m.–5 p.m. and Sat. till 2 p.m.; through 11/14.*

BORDEAUX PATROL

THE WORLD-FAMOUS FIRM OF VILLEROY & Boch is having a warehouse sale of porcelain dinnerware, crystal stemware, giftware, and decorative accessories. Dinnerware is being sold in individual pieces, in 5-piece settings, 5-piece completer sets, and 3-piece suites of glasses at 50–75 percent off retail. The patterns include Melina, Basket, Delia, Albertina, Florabella, Vieux Luxembourg, Design Naïf, Petite Fleur, Iris, and Holly. For example, Botanica 5-piece setting, retail $108, here $43.20; Amapola 20-piece set, retail $556, here $250.20; square Holly cake plate, retail $59, here $14; set of 6 Design Naïf dinner plates, retail $210, here $84. Crystal and stemware is also 50–75 percent off and includes such patterns as Allegorie, Cheyenne, Roma, and Malta. For instance, Allegorie Burgundy, Bordeaux, or Riesling glasses, list $19, here $4; crystal giftware includes Quadra vases and Platano bowls, such as a Platano centerpiece bowl, list $145, here $50.75. M.C., V., checks accepted. *Villeroy & Boch Warehouse, 10 New Maple Ave., Pine Brook, N.J. (201-882-3335); call for directions; Mon.–Sat. 9 a.m.–9 p.m. and Sun. 11 a.m.–6 p.m.; 11/14–22.*

I NEVER SAW A PURPLE COWL

HAND-PAINTED, ONE-OF-A-KIND SILK GARments for women (most fitting sizes 8–12) and accessories for men are reduced at this artist's studio. Merchandise includes some discontinued styles and seconds (cheaper than the prices for perfect items listed below). For example, an oversize purple tunic with panels painted with abstract pattern, retail $190, here $100; 2-piece purple cowl-neck top and skirt painted with abstract pattern, retail $400, here $225. For men, cummerbund-and-bow-tie set featuring such painted motifs as the Chrysler Building, retail $150, here $115; unisex vests in sizes XS–L (fits up to 46) painted with assorted motifs, retail $180, here $130. M.C., V., checks accepted; all sales final. *The Dancing Silk Co., 127 W. 26th St., Room 1204, Buzzer #28 (366-9357); Thurs.–Sun. 11 a.m.–7 p.m; 11/12–15.* ■

WHY THE RITZ?

WHY PAY FULL PRICE FOR A DESIGNER FUR WHEN SOMEONE ELSE HAS ALREADY DONE IT FOR YOU?

Come to the Ritz for the most incredible prices on gently used designer furs. You may find Marcia's mahogany mink that she sold us before moving to Palm Springs. Or Dina's fabulous ranch mink that she traded for a sable. At the Ritz the designer fur of your dreams is finally affordable. For style, value and service the smart shopper buys – and sells – her furs at the Ritz.

Ritz THRIFT SHOP

You don't have to spend a million to look like a million.

107 W. 57th St., NYC, 212-265-4559 • Mon–Sat 9-6

Get On-Line!

New York Magazine On-Line. An interactive way to enjoy New York City and beyond, using your computer and modem. Features include:

■ Restaurants, movies, play listings, and reviews

■ Stock quotes from New York, Paris, and Milan

■ Personal ads and chat lines

■ Shopping ideas ■ Computer games, astrology, and more!

NEW YORK MAGAZINE® ON-LINE

To get connected, even if you don't have a computer or modem, call toll-free: 800-289-2962.

A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 11

104
MOVIES

112
THEATER

117
ART

121
MUSIC & DANCE

123
RESTAURANTS

131
CHILDREN

132
RADIO

133
TELEVISION

135
OTHER EVENTS

136
NIGHTLIFE

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—11/4–17: *The Quarrel* (1992). #2—11/6–11/19: *Nashville* (1975). #3—11/6–17: *8½* (1963).

2. **ESSEX—Grand St. at Essex St. (982-4455).** *Dr. Giggles.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Enchanted April.* #2—*Swoon.* #3—*Simple Men.* #4—*Night on Earth; Delicatessen.* #5—*In the Soup.* #6—*My New Gun.*

4. **LE CINEMATOGRAPHE—15 Vandam St.** (751-8811). #1—Closed for renovations through 12/1/92.

5. **TRIBECA CINEMA—41 White St.** (925-2570). #1—11/11-12: *Long Hot Summer* (1958); *Three Faces of Eve* (1957). 11/13–14: *Roma* (1972); *Satyricon* (1970). 11/15: *The Leopard* (1963). 11/16–17: *Good Fellas* (1990); *The Grifters* (1990).

6. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Of Mice and Men.* #2—*Traces of Red.* Opening 11/13: *Love Potion #9.*

7. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 11/11-12: *Lovers* (1991); *Basic Instinct* (1992). 11/13–14: *The Fearless Vampire Killers* or *Pardon Me, But Your Teeth Are in My Neck* (1967); *Freaks* (1932). 11/15–17: *New York, New York* (1977); *West Side Story* (1961).

8. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Passenger 57.* #2—*Candyman.* #3—*The Last of the Mohicans.*

9. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 11/11: *Indiscretion of an American Wife* (1954); *Gold of Naples* (1955). 11/12: *Rope* (1948); *The Man Who Knew Too Much* (1956). 11/13–14: *Diva* (1982); *King of Hearts* (1966). 11/15: *Mad Max* (1979); *Mad Max 2* (1981). 11/16: *Red Desert* (1964); *Blow-Up* (1966). 11/17: *Jezebel* (1938); *The Letter* (1940).

10. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Blade Runner.* #2—*Under Siege.* #3—*A River Runs Through It.* #4—*Glengarry Glen Ross.* #5—*Jennifer Eight.* #6—*Reservoir Dogs.* #7—*The Efficiency Expert.* Opening 11/13: *Bram Stoker's Dracula.*

11. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Johnny Stecchino.* #2—*Panama Deception.* #3—*A Brief History of Time.* #4—*Howards End.* #5—*Painting the Town.* #6—*Consenting Adults.* #7—*Zebrahead.*

12. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *The Professional; Mistress.*

13. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Night and the City.* #2—*The Public Eye.* Opening 11/13: *Love Potion #9.*

14. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Venice/Venice.*

15. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Light Sleeper.* #2—*Danzon.* #3—*Bob Roberts.* #4—*Brother's Keeper.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Husbands and Wives.* #2—*Passenger 57.* #3—*Jennifer Eight.* #4—*Consenting Adults.* #5—*Candyman.* #6—*Fathers and Sons.* Opening 11/13: *Bram Stoker's Dracula.*

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Traces of Red.* #2—*Night and the City.* #3—*Night and the City.* #4—*Hero.* #5—*Glengarry Glen Ross.* #6—*Under Siege.* #7—*Reservoir Dogs.* #8—*The Last of the Mohicans.* #9—*Sneakers.* Opening 11/13: *Love Potion #9.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Of Mice and Men.* #2—*Singles.* #3—*Dr. Giggles.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Bob Roberts.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Hero.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Under Siege.* #2—*Passenger 57.* #3—*Jennifer Eight.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *The Public Eye.* Opening 11/13: *Love Potion #9.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Of Mice and Men.* #2—*Consenting*

Adults. #3—*Glengarry Glen Ross.* #4—*Gas Food Lodging.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Last of the Mohicans.* #2—*Traces of Red.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Rampage.* Opening 11/13: *Bram Stoker's Dracula.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Passenger 57.* #2—*Passenger 57.* #3—*Under Siege.* #4—*Candyman.* #5—*Night and the City.* #6—*South Central.* #7—*Candyman.* Opening 11/13: *Love Potion #9.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Jennifer Eight.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Sarafina!* **EMBASSY 3—***Hero.* **EMBASSY 4—***Zebrahead.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Last of the Mohicans.* #2—*The Public Eye.* #3—*Of Mice and Men.* #4—*Sneakers.* #5—*Bob Roberts.* #6—*Dr. Giggles.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Consenting Adults.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *A Day in October.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Flirting.* #2—*The Efficiency Expert.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Becoming Colette.* #2—*Glengarry Glen Ross.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Hugh Hefner: Once Upon a Time.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Bob Roberts.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Lover.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Unforgiven.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Passenger 57.* #2—*Passenger 57.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hero.* **CORONET—***Night and the City.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Howards End.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Aladdin.* **CINEMA II—***Consenting Adults.* **CINEMA THIRD AVE.—***Enchanted April.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Venice/Venice.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Mr. Saturday Night.* #2—*Of Mice and Men.* #3—*Traces of Red.* #4—*Singles.* #5—*Sneakers.* #6—*Public Eye.* Through 11/12: *Love Potion #9.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Under Siege.* #2—*Candyman.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Jennifer Eight.* #2—*A River Runs Through It.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Johnny Stecchino.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *School Ties.* Opening 11/13: *Bram Stoker's Dracula.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Jennifer Eight.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Bob Roberts.* #2—*Consenting Adults.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Singles.* #2—*Passenger 57.* #3—*Glengarry Glen Ross.* #4—*Under Siege.* #5—*The Mighty Ducks; Rampage.* #6—*Candyman.* #7—*Fathers and Sons.* Opening 11/13: *Bram Stoker's Dracula.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Night and the City.* #2—*Hero.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A River Runs Through It.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Night and the City.* Opening 11/13: *Bram Stoker's Dracula.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Van Gogh.* #2—*A Brief History of Time.* #3—*Close to Eden.* #4—*The Match Factory Girl.* #5—*Waterland.* #6—*Waterland.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Last of the Mohicans.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Reservoir Dogs.* #2—*Consenting Adults.* #3—*Passenger 57.* #4—*Under Siege.* #5—*Jennifer Eight.* #6—*Husbands and Wives.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Howards End.* #2—*Public Eye.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Candyman.* #2—*Hero.* Through 11/12: *Love Potion #9.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Passenger 57.* #2—*Candyman.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948. 11/14–12/13: "The Legendary Film Scores of Bernard Herrmann." 11/14: *Music for the Movies: Bernard Herrmann* (1992), dir. Joshua Waletzsky; *North by Northwest* (1959), dir. Alfred Hitchcock. 11/15: *Psycho* (1960), dir. Alfred Hitchcock; *The Bride Wore Black* (1968), dir. Francois Truffaut.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). $5; senior citizens $3.75; children $2.50. **Naturemax Theater:** Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Tropical Rainforest.* An look at the 400 million-year evolution of the rainforest, focusing on its animal and plant diversity and the recent efforts to save this valuable resource.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 11/15 at 3: "Visual Diary of Yasunori Yamamoto." 11/15 at 6: "New Works From the Filmmakers Cooperative." Including works by Robert Huot, Amanda Katz, and Jack Smith.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $5. "Australian Film Series." 11/12: *Forty Thousand Horsemen* (1940), dir. Charles Chauvel. (Opening screening and reception on 11/12: $10; $7 members.) 11/13: *Jedda* (1955), dir. Charles Chauvel; *Night Cries: A Rural Tragedy* (1989), dir. Tracey Moffat. 11/14: *Black Sorrow* (1991), dir. Anton Beebe; *The Cars That Ate Paris* (1974), dir. Peter Weir.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 11/14: *A King in New York* (1957), dir. Charles Chaplin. 11/15: *Hollywood on Trial* (1976), dir. David Halpern.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 11/10–11: "New York Now: Films of 1199." 11/10–11: *Like a Beautiful Child* (1964); *I Am Somebody* (1970); *Leon Davis: Practical Dreamer* (1982); *On the Move* (1990). 11/13–24: "Searing Visions: Recent Iranian Cinema." 11/13, 14: *Once Upon a Time, Cinema* (1992), dir. Mohsen Makhmalbaf. 11/13, 14: *Close-Up* (1990), dir. Abbas Kiarostami. 11/15, 16: *Marriage of the Blessed* (1989), dir. Mohsen Makhmalbaf. 11/15, 16: *Nargess* (1991), dir. Rakhshan Bani-Etemad. 11/17: *The Last Act* (1991), dir. Varuzh Karim-Masihi. 11/17: *The Need* (1991), dir. Alireza Davudnezhad. "Movies For Kids." 11/14, 15: *Treasure Island* (1934), dir. Victor Fleming.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $6; students and members $4.50. 11/11: *Delicatessen* (1991), dir. Marc Caro and Jean-Pierre Jeunet.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 11/6–1/10/93. "Films on the Meiji Period." 11/13, 14: *Eijanaika* (1981).

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $7. Call for showtimes. 11/5–12: "Nice New York 1992—New Italian Cinema Festival." 11/10: *ACLA* (1992), dir. Aurelio Grimaldi; *Death of a Neapolitan Mathmatician* (1992), dir. Mario Martone; *Confortorio* (1992), dir. Paolo Benvenuti. 11/9, 12: *The Cherry Orchard* (1992), dir. Antonello Aglioti; *Another Life* (1992), dir. Carlo Marzacurati; *Sandman* (1990), dir. Stefano Gabrini. 11/13–12/10: "Spanish Eyes: Visions From Post-Franco Spain, 1975–1990." 11/13–19: *Si Te Dicen Que Cai* (1989), dir. Vicente Aranda.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: **Documentary Films on Art**: Through November and December: "Artists in Their Time," a series of documentaries on the work of and lives of artists. **Saturday Evening Films**: 11/10–14: "Musée des Beaux Arts." 11/17–21: "Magritte and His Contemporaries." Tickets are available one hour before each screening at the Uris Center information desk.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 11/13, 14: "George Kuchar Video."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Jean-Luc Godard: Son+Image." 11/13: *Petites Notes á Propos du Film* Je Vous Salue Marie (1983). 11/13: *Scénario de* Suave Qui Peut (1979); *Suave Qui Peut* (1979). 11/14, 15: *Six Fois deux/Six Times Two* (1976). "Get Out Your Handkerchiefs: Women's Pictures at Warner Bros." 11/16, 17: *The Unfaithful* (1947), dir. Vincent Sherman. 11/16, 19: *Nora Prentiss* (1942), dir. Vincent Sherman. 11/17, 22: *Possessed* (1947), dir. Curtis Bernhardt. "*Positif* Magazine—1952–1992." 11/12, 15: *Sans Soleil* (1982), dir. Chris Marker. 11/12, 13: *The Visitors* (1972), dir. Elia Kazan. 11/13: *After Hours* (1985), dir. Martin Scorsese. 11/15: *Street Smart* (1987), dir. Jerry Schatzberg. "This Film Is

For movie showtimes
CALL 777-FILM
NEW YORK MAGAZINE
Your what where and when guide to the movies.

From Canada." 11/10: *South of Wawa* (1991), dir. Robert Boyd. "What's Happening?" 11/12: *Not Just Good Times Sunday* (1991), dir. Gary Keys. "CinéMémoire." 11/11: *Playtime* (1967), dir. Jacques Tati.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 3/28/93: "An International Children's Television Festival." Through 3/28/93: "Nolan Miller: Costume Designing for Television." Through 5/16/93: "The New York Philharmonic: A Radio and Television Tradition."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 11/6–12: *Enchanted April* (1992). 11/13–19: *Brother's Keeper* (1992). Cinema #2: 11/6–12: *Cup Final* (1992). 11/13–19: *Laws of Gravity* (1992).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. "Cityscapes: Characters Within the Metropolis." 11/14: *Raging Bull* (1980), dir. Martin Scorsese.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Under Siege.Night and the City.Passenger 57.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Jennifer Eight.* #2—*Consenting Adults.* #3—*Passenger 57.* #4—*The Mighty Ducks.* #5—*Under Siege.* #6—*The Last of the Mohicans.* #7—*Zebrahead.* #8—*Candyman.* #9—*Dr. Giggles.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Passenger 57.* #2—*Under Siege.* #3—Through 11/12: *Candyman.* Beg. 11/13: *Bram Stoker's Dracula.* #4—*Night and the City.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Under Siege.* #2—*Passenger 57.* #3—*Candyman.* #4—*Dr. Giggles.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Passenger 57.* #2—*Jennifer Eight.* #3—*Dr. Giggles.* #4—*South Central.* #5—*Consenting Adults.* #6—*Sarafina!* #7—*Candyman.* #8—*Under Siege.* #9—*The Mighty Ducks.* #10—*Zebrahead.*

159. HARLEM VICTORIA V—235 West 125th St. (222-8900). #1—*Consenting Adults.* #2—*Candyman.* #3—*Night and the City.* #4—*South Central.* #5—*Passenger 57.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Passenger 57.* #2—*Jennifer Eight.* #3—*Night and the City.* #4—*South Central.* #5—*Candyman.* #6—*Consenting Adults.* #7—*Sarafina!* #8—*Dr. Giggles.* #9—*Under Siege.* #10—*The Mighty Ducks.* #11—*The Last of the Mohicans.* #12—*nncn.* #13—*Hero.* #14—*Zebrahead.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Night and the City.* #2—*Under Siege.* #3—*Traces of Red.* #4—*Dr. Giggles.* #5—*Consenting Adults.* #6—*The Mighty Ducks.* #7—*The Public Eye.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Husbands and Wives; Mr. Saturday Night.* #2—*One False Move; Consenting Adults.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Traces of Red.* #2—*Passenger 57.* #3—*Under Siege.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*A River Runs Through It.* #2—*Waterland.* #3—*Night and the City.* #4—*Traces of Red.* #5—*The Last of the Mohicans.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Passenger 57.* #2—*Under Siege.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Passenger 57.* #2—*Jennifer Eight.* #3—*Candyman.* #4—*The Last of the Mohicans.* #5—*School Ties.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Passenger 57.* #2—*Under Siege.* #3—*Sarafina!* #4—*Candyman.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Passenger 57.* #2—*Passenger 57.* #3—*Candyman.* #4—*Under Siege.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Dr. Giggles.* #2—*Traces of Red.* #3—*Jennifer Eight.* #4—*The Last of the Mohicans.* #5—*Night and the City.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*School Ties.* #2—*Jennifer Eight.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Consenting Adults.* #2—*Jennifer Eight.* #3—*The Mighty Ducks.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Passenger 57.* #2—*Under Siege.* #3—Through 11/12: *Night and the City.* Beg. 11/13: *Bram Stoker's Dracula.* #4—*Candyman.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Under Siege.* #2—*Candyman.* #3—*Passenger 57.* #4—*Dr. Giggles.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Consenting Adults.* #2—*Jennifer Eight.* #3—*Passenger 57.* #4—*Under Siege.* #5—*A River Runs Through It.* #6—Through 11/12: *The Last of the Mohicans.* Beg. 11/13: *Bram Stoker's Dracula.* #7—Through 11/12: *Night and the City.* Beg. 11/13: *Love Potion #9.* #8—*Traces of Red.* #9—*Hero; The Mighty Ducks.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Night and the City.* #2—*Mistress; Zebrahead.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Closed.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Candyman.* #2—*Under Siege.* #3—*Consenting Adults.* #4—*Dr. Giggles.* #5—*Passenger 57.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Jennifer Eight.* #2—*Candyman.* #3—*Under Siege.* #4—*Passenger 57.* #5—*Night and the City.* #6—Through 11/12: *Dr. Giggles.* Beg. 11/13: *Bram Stoker's Dracula.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Passenger 57.* #2—*Under Siege.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*A River Runs Through It.* #2—*Jennifer Eight.* #3—*Night and the City.* #4—*The Last of the Mohicans.*

303. CORONA—PLAZA—(639-7722). #1—*Passenger 57; Under Siege.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Jennifer Eight.* #2—*Consenting Adults.* #3—Through 11/12: *Night and the City.* Beg. 11/13: *Bram Stoker's Dracula.* #4—*Traces of Red.* #5—*The Last of the Mohicans.* #6—Through 11/12: *Hero.* Beg. 11/13: *Love Potion #9.* #7—*The Public Eye; Dr. Giggles.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Zebrahead.* #2—*Jennifer Eight.* #3—*The Mighty Ducks.* #4—*Consenting Adults.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Passenger 57.* #2—*The Mighty Ducks.* #3—*Under Siege.* #4—*Mr. Saturday Night.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*The Mighty Ducks.* #2—Through 11/12: *Dr. Giggles.* Beg. 11/13: *Bram Stoker's Dracula.* #3—Through 11/12: *Candyman.* Beg. 11/13: *Love Potion #9.* #4—*Traces of Red.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Consenting Adults.* #2—*Hero.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Mr. Saturday Night; The Mighty Ducks.* #2—*Consenting Adults.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Candyman.* #2—*Dr. Giggles.* #3—*Passenger 57.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*A River Runs Through It.* #2—*Traces of Red.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Of Mice and Men.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Night and the City.* #2—*Under Siege.* #3—*The Last of the Mohicans.* #4—Through 11/12: *The Public Eye; Hero.* Beg. 11/13: *Love Potion #9.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Dr. Giggles.* #2—*Consenting Adults.* #3—*Candyman.* #4—*The Public Eye.* #5—*Traces of Red.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Glengarry Glen Ross.* #2—*Night and the City.* #3—*School Ties.* #4—*Jennifer Eight.* #5—*The Last of the Mohicans.* #6—*A River Runs Through It.* #7—*Waterland.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Consenting Adults.* #2—*Candyman.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Passenger 57.* #2—*Dr. Giggles.* #3—*Under Siege.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 11/12: *Dr. Giggles.* Beg. 11/13: *Bram Stoker's Dracula.* #2—*Candyman.* #3—*Passenger 57.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Under Siege.* #2—*The Mighty Ducks.* #3—*Consenting Adults.* #4—*Night and the City.* #5—*Traces of Red.* #6—*School Ties.* #7—*The Last of the Mohicans.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Last of the Mohicans.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Consenting Adults.* #2—*Night and the City.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Night and the City.* #2—*Consenting Adults.*

401. NEW DORP—HYLAN—(351-6601). #1—*Mr. Baseball.* #2—*The Last of the Mohicans; The Mighty Ducks.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Under Siege.* #2—*Candyman.* #3—*A River Runs Through It.* #4—*Jennifer Eight.* #5—*Consenting Adults.* #6—*Passenger 57.* #7—*The Last of the Mohicans.* #8—Through 11/12: *Glengarry Glen Ross; Hero.* Beg. 11/13: *Bram Stoker's Dracula.* #9—Through 11/12: *Night and the City.* Beg. 11/13: *Love Potion #9.* #10—*Traces of Red.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Candyman.* #2—*Night and the City.*

501. BELLMORE—MOVIES—(783-7200). *The Last of the Mohicans.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Last of the Mohicans.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Hero.* #2—*Under Siege.* #3—*The Last of the Mohicans.* #4—*Night and the City.* #5—*The Public Eye.* #6—*Passenger 57.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*School Ties.* #2—*Candyman.* #3—*Consenting Adults.* #4—*The Mighty Ducks.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Jennifer Eight.* #2—*Passenger 57.* #3—*Under Siege.* #4—*Glengarry Glen Ross.* #5—*Hero.* #6—*The Mighty Ducks.* #7—*Candyman.* #8—*A River Runs Through It.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Mighty Ducks.* #2—*Night and the City.* #3—*Consenting Adults.* #4—*Under Siege.* #5—*Jennifer Eight.* #6—*The Last of the Mohicans.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Under Siege.* #2—*Passenger 57.* #3—*Night and the City.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Consenting Adults.* #2—*Night and the City.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Under Siege.* #2—*Singles.* #3—*Passenger 57.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*3 Ninjas; Mr. Baseball.* #2—*Mr. Saturday Night; Glengarry Glen Ross.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Jennifer Eight.* #2—*Consenting Adults.* #3—*School Ties.* #4—*Candyman.* #5—*Waterland.* #6—*The Mighty Ducks.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Night and the City.* #2—*Consenting Adults.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Passenger 57.* #2—*Under Siege.* #3—*The Last of the Mohicans.* #4—*Glengarry Glen Ross.* #5—Through 11/12:

Candyman. Beg. 11/13: *Love Potion #9*. #6—*Night and the City*.

515. MALVERNE—TWIN—(599-6966). #1—*Singles*. #2—*3 Ninjas; Sneakers*.

516. MANHASSET—MANHASSET—(627-7887). #1—*Jennifer Eight*. #2—*A River Runs Through It*. #3—*School Ties*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Passenger 57*. #2—*Jennifer Eight*. #3—Through 11/12: *The Last of the Mohicans*. Beg. 11/13: *Bram Stoker's Dracula*. #4—*The Mighty Ducks*. #5—Through 11/12: *Night and the City*. Beg. 11/13: *Love Potion #9*. #6—*Candyman*. #7—Through 11/12: *Of Mice and Men*. Beg. 11/13: *Traces of Red*. #8—*Consenting Adults*. #9—*Under Siege*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Night and the City*. #2—*School Ties; The Mighty Ducks*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Public Eye*. #2—*Singles; School Ties*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts*. #2—*Waterland*. #3—*The Last of the Mohicans*. #4—*The Mighty Ducks; Husbands and Wives*. #5—*Singles; Mr. Saturday Night*. #6—*Passenger 57*. #7—*Under Siege*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Night and the City*. #2—*Sneakers*. #3—*Candyman*. #4—*Traces of Red*. #5—*Hero*. #6—*Glengarry Glen Ross; Consenting Adults*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Waterland*. #2—*The Mighty Ducks*. #3—*A River Runs Through It*. #4—*Traces of Red*. #5—*Consenting Adults*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Hero*. #2—*Jennifer Eight*.

526. ROSLYN—ROSLYN—(621-8488). #1—*The Last of the Mohicans*. #2—*Consenting Adults*.

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*A River Runs Through It*. #2—*Passenger 57*. #3—Through 11/12: *Under Siege*. Beg. 11/13: *Bram Stoker's Dracula*.

528. SYOSSET—UA CINEMA 150—(364-0700). *The Last of the Mohicans*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Passenger 57*. #2—*Jennifer Eight*. #3—*Night and the City*. #4—*Consenting Adults*. #5—*Candyman*. #6—*Zebrahead*. #7—*Dr. Giggles*. #8—*Under Siege*. #9—*Sarafina!* #10—*The Last of the Mohicans*. #11—*The Mighty Ducks*. #12—*3 Ninjas*. #13—*Single White Female; South Central*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 11/12: *Under Siege*. Beg. 11/13: *Love Potion #9*. #2—*Passenger 57*. #3—Through 11/12: *Candyman*. Beg. 11/13: *Bram Stoker's Dracula*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Sneakers*. #2—*A River Runs Through It*. #3—*The Public Eye*. #4—*Glengarry Glen Ross*. #5—*Mr. Saturday Night*. #6—*School Ties*.

534. WESTBURY—WESTBURY—(333-1911). #1—*A Brief History of Time*. #2—*Laws of Gravity*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 11/12: *Night and the City*. Beg. 11/13: *Bram Stoker's Dracula*. #2—*Candyman*. #3—*The Last of the Mohicans*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Glengarry Glen Ross; Consenting Adults*. #2—*Passenger 57; The Mighty Ducks*. #3—*Of Mice and Men; Hero*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Jennifer Eight*. #2—*Under Siege*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Passenger 57*. #2—*Jennifer Eight*. #3—*A River Runs Through It*. #4—*Night and the City*. #5—*Dr. Giggles*. #6—*Candyman*. #7—*Mr. Baseball*. #8—*Under Siege*. #9—*Hero*. #10—*The Last of the Mohicans*. #11—*The Mighty Ducks*. #12—*The Public Eye*. #13—*Glengarry Glen Ross*. #14—*Consenting Adults*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Passenger 57*. #2—*Howards End*. #3—*Jennifer Eight*. #4—*Consenting Adults*. #5—*Night and the City*. #6—*Zebrahead*. #7—*Dr. Giggles*. #8—*A River Runs Through It*. #9—*Candyman*. #10—*Under Siege*. #11—*Glengarry Glen Ross*. #12—*Hero*. #13—*The Last of the Mohicans*. #14—*Mr. Saturday Night*. #15—*The Mighty Ducks*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Passenger 57*. #2—*Jennifer Eight*. #3—*Under Siege*. #4—*Traces of Red*. #5—Through 11/12: *Night and the City*. Beg. 11/13: *Bram Stoker's Dracula*. #6—*The Mighty Ducks*. #7—*Consenting Adults*. #8—Through 11/12: *The Last of the Mohicans*. Beg. 11/13: *Love Potion #9*. #9—*A River Runs Through It*. #10—*Candyman*.

611. CORAM—PINE—(698-6442). #1—*Consenting Adults*. #2—*Of Mice and Men; Zebrahead*. #3—*The Mighty Ducks*. #4—*Hero*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Jennifer Eight*. #2—*A River Runs Through It*. #3—*Passenger 57*. #4—*Waterland*. #5—*Traces of Red*

613. ELWOOD—ELWOOD—(499-7800). #1—*Consenting Adults*. #2—*Night and the City*.

616. HUNTINGTON—SHORE—(421-5200). #1—*A River Runs Through It*. #2—*The Last of the Mohicans*. #3—*Hero*. #4—*Under Siege*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Passenger 57*.

618. ISLIP—ISLIP—(581-5200). #1—*Night and the City*. #2—*Hero*. #3—*Candyman*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Night and the City*. #2—*Passenger 57*. #3—*Sneakers*. #4—*The Mighty Ducks*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 11/12: *Wind*. Beg. 11/13: *Honeymoon in Vegas*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Under Siege*. #2—*Consenting Adults*. #3—*Night and the City*. #4—*Passenger 57*. #5—*The Last of the Mohicans*. #6—*Of Mice and Men*. #7—*Candyman*. #8—*The Mighty Ducks*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 11/12: *Wind*. Beg. 11/13: *Honeymoon in Vegas*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Passenger 57*. #2—*Under Siege*. #3—*Jennifer Eight*. #4—*A River Runs Through It*. #5—*Candyman*. #6—Through 11/12: *Night and the City*. Beg. 11/13: *Bram Stoker's Dracula*. #7—Through 11/12: *Glengarry Glen Ross*. Beg. 11/13: *Bram Stoker's Dracula*. #8—*Consenting Adults*. #9—*Traces of Red*. #10—*The Mighty Ducks*. #11—*The Last of the Mohicans*. #12—*Hero*. #13—Through 11/12: *Mr. Saturday Night*. Beg. 11/13: *Love Potion #9*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Bob Roberts*. #2—*Glengarry Glen Ross*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Brother's Keeper*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Passenger 57*. #2—*Night and the City*. #3—*Under Siege*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 11/12: *Wind*. Beg. 11/13: *Honeymoon in Vegas*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Last of the Mohicans*. #2—*Glengarry Glen Ross*. #3—Through 11/12: *Under Siege*. Beg. 11/13: *Bram Stoker's Dracula*. #4—Through 11/12: *Consenting Adults*. Beg. 11/13: *Love Potion #9*. #5—Through 11/12: *Hero*. Beg. 11/13: *Night and the City*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Consenting Adults*. #2—*Under Siege*. #3—*Candyman*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Bob Roberts*. #2—*Passenger 57; The Mighty Ducks*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Glengarry Glen Ross*. #2—*Jennifer Eight*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Passenger 57*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Glengarry Glen Ross*. #2—*Husbands and Wives*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Jennifer Eight*. #2—*Mr. Saturday Night*. #3—*Glengarry Glen Ross*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A River Runs Through It*. #2—*The Last of the Mohicans*.

704. HARRISON—CINEMA—(835-9800). *The Public Eye*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Passenger 57*. #2—*Under Siege*. #3—*Night and the City*. #4—*Jennifer Eight*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Passenger 57*. #2—*Jennifer Eight*. #3—*Waterland*. #4—*A River Runs Through It*. #5—*Night and the City*. #6—*Consenting Adults*. #7—*Candyman*. #8—*Under Siege*. #9—*The Mighty Ducks*. #10—*The Last of the Mohicans; Hero*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Jennifer Eight*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Passenger 57*. #2—*Night and the City*. #3—*Under Siege*. #4—Through 11/12: *The Last of the Mohicans*. Beg. 11/13: *Bram Stoker's Dracula*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Mighty Ducks*. #2—*Mr. Saturday Night*. #3—*Jennifer Eight*. #4—*Passenger 57*. #5—*A River Runs Through It; Night and the City*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Passenger 57*. #2—*Under Siege*. #3—*The Mighty Ducks*. #4—*Candyman*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Mr. Saturday Night*. #2—*The Last of the Mohicans*. #3—*Consenting Adults*. #4—*Glengarry Glen Ross*.

716. PELHAM—PICTURE HOUSE—(738-3160). *The Last of the Mohicans*.

718. RYE—RYE RIDGE—(939-8177). #1—*Consenting Adults*. #2—*Glengarry Glen Ross*.

719. SCARSDALE—FINE ARTS—(723-6699). *Johnny Stecchino*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Mighty Ducks*. #2—*Of Mice and Men*. #3—*Consenting Adults*. #4—*The Last of the Mohicans; Waterland*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Passenger 57*. #2—*Under Siege*. #3—*A River Runs Through It*. #4—*Night and the City*. #5—*Candyman*. #6—Through 11/12: *Dr. Giggles; Hero*. Beg. 11/13: *Bram Stoker's Dracula*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Passenger 57*. #2—*Night and the City*. #3—*Under Siege*. #4—Through 11/12: *Candyman*. Beg. 11/13: *Bram Stoker's Dracula*. #5—*Traces of Red*. #6—*A River Runs Through It*. #7—*Hero*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Public Eye*. #2—*The Mighty Ducks*. #3—*Traces of Red*. #4—*Sneakers*. #5—*Under Siege*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Jennifer Eight*. #2—*A River Runs Through It*. #3—*Consenting*

For movie showtimes
CALL 777-FILM
NEW YORK MAGAZINE
Your what where and when guide to the movies.

Adults. #4—*Night and the City.* #5—*The Last of the Mohicans; 3 Ninjas.* #6—*Hero; The Mighty Ducks.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Passenger 57.* #2—*Under Siege.*

757. NYACK—CINEMA EAST—(358-6631). *The Last of the Mohicans.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Passenger 57.* #2—*Consenting Adults.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Under Siege.*

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*Jennifer Eight.* #2—*Passenger 57.* #3—*Consenting Adults.* #4—*The Last of the Mohicans.* #5—*Night and the City.* #6—*A River Runs Through It.* #7—*Glengarry Glen Ross.* #8—Through 11/12: *Mr. Saturday Night.* Beg. 11/13: *Love Potion #9.* #9—Through 11/12: *Hero.* Beg. 11/13: *Bram Stoker's Dracula.* #10—Through 11/12: *School Ties.* Beg. 11/13: *Bram Stoker's Dracula.* #11—*Candyman.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Husbands and Wives.* #2—*Of Mice and Men.*

764. LAFAYETTE—(357-6030). *Night and the City.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Dr. Giggles.* #2—*Hero.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Traces of Red.* #2—*Jennifer Eight.* #3—*Night and the City.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*The Last of the Mohicans.* #2—*A River Runs Through It.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Candyman.* #2—*Passenger 57; Under Siege.* #3—*The Mighty Ducks.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Mighty Ducks; Hero.* #2—*Consenting Adults.*

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers.* #2—*Waterland.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Last of the Mohicans.* #2—*A River Runs Through It; School Ties.* #3—*Glengarry Glen Ross.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Night and the City.* #2—*A River Runs Through It.*

810. NORWALK—CINEMA—(838-4504). #1—*Under Siege.* #2—*Passenger 57.*

813. SOUTH NORWALK—SONO—(866-9202). 11/6-12: *The Living End* (1992). 11/10-12: *Lovers* (1992). 11/13-16: *Gas Food Lodging* (1992). 11/17-19: *Tetsuo: The Iron Man* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Night and the City.* #2—*Under Siege.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Passenger 57.* #2—*Candyman.* #3—*Night and the City.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Traces of Red.* #2—*Jennifer Eight.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Under Siege.* #2—*Consenting Adults.* #3—*Passenger 57.* #4—*The Last of the Mohicans.* #5—*Candyman.* #6—Through 11/12: *Dr. Giggles; The Mighty Ducks.* Beg. 11/13: *Bram Stoker's Dracula.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Jennifer Eight.* #2—*Under Siege.* #3—*Passenger 57.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A River Runs Through It.* #2—*Glengarry Glen Ross.* #3—*Jennifer Eight.* #4—*Night and the City.*

821. WESTPORT—POST—(227-0500). *Waterland.*

822. WILTON—CINEMA—(762-5678). *The Last of the Mohicans.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Passenger 57.* #2—*Under Siege.* #3—*Candyman.* #4—*Consenting Adults.* #5—*The Mighty Ducks; Night and the City.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Under Siege.* #2—*Candyman.* #3—*Passenger 57.* #4—*Consenting Adults.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Zebrahead.* #2—*Traces of Red.* #3—*The Last of the Mohicans.* #4—*Jennifer Eight.* #5—*Passenger 57.* #6—*Under Siege.* #7—*Candyman.* #8—*Night and the City.* #9—*Dr. Giggles.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Under Siege.* #2—*Candyman.* #3—*Consenting Adults.* #4—*Passenger 57.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hero.* #2—*The Last of the Mohicans.* #3—*The Public Eye.* #4—*Consenting Adults.* #5—*Of Mice and Men; The Mighty Ducks.* #6—*Zebrahead.* #7—*Night and the City.* #8—*Jennifer Eight.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Passenger 57.* #2—*Candyman.* #3—*Dr. Giggles.* #4—*Under Siege.* #5—*Passenger 57.* #6—*Under Siege.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Under Siege; The Mighty Ducks.* #2—*Hero.* #3—*The Last of the Mohicans.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Under Siege; The Mighty Ducks; Zebrahead.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Under Siege; Hero.* #2—*Zebrahead; The Mighty Ducks.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Passenger 57.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Candyman.* #2—*Under Siege.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Passenger 57.* #2—*Jennifer Eight.* #3—*Candyman.* #4—*The Last of the Mohicans.* #5—*Under Siege.*

915. LIVINGSTON—COLONY—(992-1646). #1—*Jennifer Eight.* #2—*The Mighty Ducks; Of Mice and Men.* #3—*School Ties; Glengarry Glen Ross.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Night and the City.* #2—*Waterland.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Glengarry Glen Ross.* #2—*Consenting Adults.* #3—*Hero; The Mighty Ducks.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Dr. Giggles; Sarafina!* #2—*Zebrahead.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Passenger 57.* #2—*Jennifer Eight.* #3—*Zebrahead.* #4—*South Central.* #5—*Dr. Giggles.* #6—*Consenting Adults.* #7—*Candyman.* #8—*Sarafina!* #9—*Under Siege.* #10—*The Mighty Ducks.* #11—*The Last of the Mohicans.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 11/12: *School Ties.* Beg. 11/13: *Bram Stoker's Dracula.* #2—*A River Runs Through It.* #3—*Night and the City.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Under Siege.* #2—*The Last of the Mohicans.* #3—*Candyman.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Mr. Saturday Night; The Mighty Ducks.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Mr. Saturday Night.* #2—*Husbands and Wives.*

932. ELIZABETH—ELMORA—(352-3483). *Batman Returns.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Under Siege.* #2—*The Last of the Mohicans.* #3—*Passenger 57.* #4—*The Mighty Ducks; Dr. Giggles.* #5—*Candyman.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Last of the Mohicans.* #2—*Candyman.* #3—*Night and the City.* #4—*The Mighty Ducks; Sneakers.* #5—*Passenger 57.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Glengarry Glen Ross.*

936. UNION—UNION—(686-4373). #1—*Traces of Red.* #2—*Jennifer Eight.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Glengarry Glen Ross.* #2—*Night and the City.* #3—Through 11/12: *Hero.* Beg. 11/13: *Bram Stoker's Dracula.*

938. WESTFIELD—TWIN—(654-4720). #1—*Of Mice and Men; The Mighty Ducks.* #2—*Consenting Adults.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Passenger 57.* #2—*Of Mice and Men.* #3—*Under Siege; Consenting Adults.* #4—*The Mighty Ducks.*

951. CLOSTER—CLOSTER—(768-8800). *Glengarry Glen Ross.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Passenger 57.* #2—*Under Siege.* #3—*Consenting Adults.* #4—*Night and the City.*

953. EMERSON—QUAD—(261-1000). #1—*Candyman.* #2—*Night and the City.* #3—*The Public Eye.* #4—*The Mighty Ducks; 3 Ninjas.*

959. PARAMUS—CINEMA 35—(845-5070). *Of Mice and Men; 3 Ninjas.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Jennifer Eight.* #2—*The Public Eye.* #3—*Traces of Red.* #4—*Consenting Adults.* #5—*The Last of the Mohicans.* #6—*Under Siege.* #7—*A River Runs Through It.* #8—*Glengarry Glen Ross.* #9—*Night and the City.* #10—*Waterland.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Passenger 57.* #2—*Hero.* #3—*Candyman.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Passenger 57.* #2—*Night and the City.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Zebrahead.* #2—*Consenting Adults.* #3—*Night and the City.* #4—*A River Runs Through It.* #5—*Candyman.* #6—*Passenger 57.* #7—*The Mighty Ducks; Dr. Giggles.* #8—*Glengarry Glen Ross.* #9—*Jennifer Eight.* #10—*Under Siege.* #11—*The Public Eye; The Last of the Mohicans.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*The Last of the Mohicans.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*A River Runs Through It.* #2—*Jennifer Eight.* #3—*The Last of the Mohicans.* #4—*Mr. Saturday Night.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Dr. Giggles; Husbands and Wives.* #2—*Of Mice and Men; Honeymoon in Vegas.* #3—*Single White Female; Sister Act.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*A River Runs Through It.* #2—*Night and the City.* #3—*Bob Roberts.* #4—*The Last of the Mohicans.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Consenting Adults.* #2—*Glengarry Glen Ross.* #3—*School Ties; hnbl.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Passenger 57.* #2—Through 11/12: *The Last of the Mohicans.* Beg. 11/13: *Love Potion #9.* #3—*A River Runs Through It.* #4—Through 11/12: *Under Siege.* Beg. 11/13: *Bram Stoker's Dracula.*

For movie showtimes
CALL 777-FILM
Your what where and when guide to the movies.
NEW YORK MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALADDIN—(1 hr. 30 min.; 1992) The Disney animation team enchants with an *Arabian Nights* fairy tale about a magic lamp that falls into the hands of a good-hearted street urchin. Featuring the voices of Scott Weinger, Robin Williams, Linda Larkin, and Gilbert Gottfried. G. **55**

BECOMING COLETTE—(1 hr. 37 min.; 1992) Director Danny Huston tells the life story of the infamous Gabrielle Colette, following the transformation of a simple country girl into the legendary writer and eccentric trendsetter who shocked Parisian society. R. **44**

BLADE RUNNER—(1 hr. 56 min.; 1982, 1992) This rerelease of Ridley Scott's 1982 homage-parody of forties *film noir* features new footage and a revised ending. With Harrison Ford as a twenty-first-century Los Angeles police detective on a mission to eliminate some humanoids gone berserk. R. **10**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist who takes over the Dylanesque slogans of the sixties and turns them into reactionary nostrums. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. (9/28/92) R. **15, 21, 38, 49, 66, 522, 627, 636, 970**

BRAM STOKER'S DRACULA—(2 hrs. 10 min.) Reviewed in this issue. R. **155, 217, 219, 300, 304, 307, 318, 406, 517, 527, 532, 600, 610, 625, 625, 634, 708, 723, 724, 761, 761, 818, 920, 937, 972**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **11, 81, 534**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **15, 630**

CANDYMAN—(1 hr. 41 min.; 1992) When an urban myth about a hook-handed killer becomes a horrifying reality, inquiring graduate student Helen Lyle (Virginia Madsen) knows she's found an interesting topic for her dissertation. Based on a short story by Clive Barker. R. **8, 18, 33, 60, 67, 89, 91, 152, 155, 157, 158, 159, 160, 210, 211, 213, 217, 218, 222, 300, 307, 310, 314, 316, 318, 406, 500, 504, 505, 512, 514, 517, 523, 530, 532, 600, 606, 608, 610, 618, 621, 625, 635, 706, 714, 723, 724, 761, 803, 816, 818, 900, 901, 902, 903, 905, 911, 912, 919, 922, 933, 934, 953, 962, 965**

CLOSE TO EDEN—(1 hr. 46 min.; 1992) Amid the prosaic steppes of China's inner Mongolia, a young married couple live a quiet, traditional life much like their forefathers'. Inevitably, though, their peaceful, untainted life is threatened by encroaching modernization, Chinese laws, and a stranded Russian truck driver. NR. **81**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Dir. Alan J. Pakula. R. **11, 18, 26, 40, 55, 66, 85, 152, 158, 159, 160, 200, 203, 216, 219, 222, 304, 305, 308, 309, 314, 316, 319, 322, 400, 406, 504, 506, 509, 512, 513, 517, 523, 524, 526, 530, 601, 606, 608, 610, 611, 613, 621, 625, 634, 635, 706, 715, 718, 722, 755, 759, 761, 805, 818, 900, 901, 903, 904, 917, 919, 938, 950, 952, 961, 965, 971**

DANZON—(1 hr. 43 min.; 1992) When her dance partner disappears, Julia—a telephone operator by day and a sultry ballroom dancer by night—embarks on a picaresque journey to the vibrant dance halls of Veracruz to find him. With Maria Rojo. Directed by Maria Novaro. PG-13. **15**

A DAY IN OCTOBER—(1 hr. 43 min.; 1992) In Denmark during World War II, a wounded Resistance fighter enlists a willful young Jewish girl and her reticent family to help him in a dangerous rescue plot. Kenneth Madsen directs this portrait of one family's struggle during the overnight rescue of 7,200 Danish Jews by their Christian compatriots during the Nazi occupation. PG-13. **42**

DR. GIGGLES—(1 hr. 33 min.; 1992) The nurses at Tarawood Mental Institution jokingly call one patient Dr. Giggles because of his obsession with medicine and his maniacal laugh. But Giggles escapes, and there's nothing funny about his penchant for heart surgery—without anesthesia. With Larry Drake. Directed by Manny Coto. R. **2, 20, 38, 152, 157, 158, 160, 200, 214, 218, 222, 300, 304, 307, 310, 314, 317, 318, 530, 606, 608, 723, 800, 818, 902, 905, 918, 919, 933, 965, 969**

THE EFFICIENCY EXPERT—(1 hr. 25 min.; 1992) Anthony Hopkins takes a hard look at the cold corporate machine as Errol Wallace, a management consultant whose efforts to streamline the failing Ball moccasin factory are unwittingly foiled by the company's warm and quirky employees. PG. **10, 43**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 55**

FATHERS AND SONS—(1 hr. 40 min.; 1992) A recently widowed film director downshifts to a quieter life as an Asbury Park bookstore owner and sole parent of Ed, an angst-ridden adolescent. With Jeff Goldblum, Rory Cochrane, Rosanna Arquette, and Natasha Gregson Wagner. R. **18, 67**

FLIRTING—(1 hr. 40 min.; 1992) Australian writer/director John Duigan continues the story begun in his sweet coming-of-age film *The Year My Voice Broke*. Still an outcast but now attending an all-boys boarding school, lead character Danny Embling (Noah Taylor) finds a kindred spirit in the daughter of an African university professor. With Thandie Newton and Nicole Kidman. NR. **43**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **26, 813**

★ **GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material, which still takes place, almost exclusively, in a garishly red-walled Chinese restaurant and in the real-estate sales office across the street. Hell and hell. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. The close-ups and cutting, occasionally, break up verbal rhythms that need to be heard unbroken to make their proper effect. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. (10/12/92) R. **10, 19, 44, 46, 67, 505, 533, 608, 638, 700, 702, 718, 808, 820, 935, 965, 971**

HERO—(1 hr. 52 min.; 1992) The new Stephen Frears film struggles hard to be the successor to such boisterous comedies of American folly as Frank Capra's *Mr. Deeds Goes to Town*. But Frears, trying for a mordant, ironic tone, misses some of the square, central feelings while remaining obvious. Still he handles actors as well as anyone, so *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed husband and father, gets a chance to redo and refine his classic Ratso Rizzo performance from *Midnight Cowboy*. Bernie happens to be driving through a violent rainstorm when an airplane makes a crash landing nearby. He goes in, pulls out a number of injured passengers before the airplane blows up, and slinks away. Among the passengers, Gale (Geena Davis), a hard-driving local-news reporter, wants to find the man who saved her. Davis gives the most aggressive performance of her life, but when she thinks of her savior, a big, goofy smile takes over her face. Gale's TV station in Chicago offers a million bucks to the "angel of Flight 104," at which point a lank-haired bum, a certain John Bubber (Andy Garcia), comes forward, and claims to be the guy. The story doesn't quite make sense, but the filmmakers appear to be aiming at something deeper—a recognition of the heroism in all of us. This sort of tender wisdom doesn't fit easily into the high-pitched farce structure. With Kevin J. O'Connor and Chevy Chase. (10/12/92) R. **19, 22, 36, 53, 68, 89, 160, 219, 304, 308, 313, 406, 503, 505, 523, 524, 601, 606, 608, 611, 616, 618, 625, 634, 706, 723, 724, 755, 761, 800, 805, 904, 906, 908, 917, 937, 962**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **11, 54, 87, 608**

HUGH HEFNER: ONCE UPON A TIME—(1 hr. 31 min.; 1992) David Lynch and Mark Frost pull together home movies, exclusive footage of life inside the Playboy Mansion, clips of early television appearances, and candid interviews with friends and enemies in their portrait of the definitive Playboy. NR. **45**

★ **HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. Everything to do with Sally and Jack is superb, though the movie is shot in baffling mock-cinema-vérité style, complete with jerking camera and offscreen interviewer. The movie works despite this tic. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **18, 61, 85, 203, 522, 700, 762, 931, 969**

IN THE SOUP—(1 hr. 33 min.; 1992) A would-be filmmaker desperate for financing; a small-time crook teeming with illegal schemes; and a gorgeous neighbor are all in the pot of director Alexandre Rockwell's quirky black-and-white comedy. NR. **3**

JENNIFER EIGHT—(2 hrs. 7 min.; 1992) Burnt-out, Sergeant John Berlin (Andy Garcia), an L.A. cop, moves up north for a quiet life in a small-town police force. But a mysterious series of murders and a beautiful young witness (Uma Thurman)—sure to be the killer's next victim—send Berlin back into the fray. Directed by Bruce Robinson. R. **10, 18, 62, 85, 152, 158, 160, 210, 214, 215, 216, 219, 300, 302, 304, 305, 315, 406, 505, 506, 512, 516, 517, 524, 530, 603, 606, 608, 610, 625, 638, 705, 706, 707, 709, 755, 761, 801, 817, 819, 820, 902, 904, 912, 915, 919, 936, 961, 965, 967**

★ **JOHNNY STECCHINO**—(1 hr. 45 min.; 1992) That great *stupido* Roberto Benigni is a tremendous favorite in his native Italy, and here, Benigni—as star, writer (with Vincenzo Cerami), and director—gives the fullest exposure yet to his comic talents. Benigni is skinny, with a thatch of unruly hair, no chin to speak of, and protruding lips. His is the comedy of literal-mindedness: He's always missing the context of a situation (a good definition of innocence). This time, he plays Dante, a lonely Roman bus driver who turns out to be a dead ringer for an embattled Sicilian mafioso. The mafioso's wife (Nicoletta Braschi) lures Dante back to Palermo, where, she hopes, the impending death of the look-alike will free her and her husband to escape their enemies. Though Benigni's direction tends to the poky—he likes a joke to sit on the screen until it's more hard-boiled than sunny-side up—the movie is intermittently very funny. (10/26/92) R. **11, 63**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means). More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **8, 19, 31, 38, 48, 83, 152, 160, 206, 210, 214, 219, 302, 304, 313, 315, 319, 321, 401, 406, 501, 502, 503, 506, 514, 517, 522, 526, 528, 530, 600, 606, 608, 610, 616, 621, 625, 634, 703, 706, 708, 715, 716, 722, 755, 757, 761, 802, 808, 818, 822, 902, 904, 906, 912, 919, 922, 933, 934, 961, 965, 966, 967, 970, 972**

LOVE POTION #9—(1 hr. 36 min.; 1992) Tate Donovan and Sandra Bullock mix it up as two shy scientists who stumble upon a heady brew that make one irresistible to the opposite sex. Directed by Dale Launer. PG-13. **13, 19, 25, 59, 89, 219, 304, 307, 313, 406, 514, 517, 532, 610, 625, 634, 761, 972**

★ **THE LOVER**—(1 hr. 43 min.; 1992) Amazingly, Jean-Jacques Annaud's movie version of Marguerite Duras's erotic memoir gets the book's severe mystique right. Annaud works in a way analogous to the novel, which uses repeated, spare visual motifs and emotional indirection. Cinematographer Robert Fraïsse invests the French colonial setting—Vietnam in 1929—with a heartbreaking nostalgic beauty. In such a place, a lovely 15-year-old (Jane March), a girl with a long neck, ripening breasts (there are no other words), and beestung lips, can stand unafraid at the railing of a ferry crossing the muddy Mekong River. A Chinese man (Tony Leung) sitting in a large black limousine approaches. Leung, a Chinese movie star, works with great sensitivity and may be as good-looking as the lean, stylized Gary Cooper was in 1929. The girl has no money and no future in the country; he is a prisoner of his father's wealth—a male luxury item, unfitted for anything but lovemaking. Despite his career of bachelor libertinage, he's a deeply conventional man who could never marry outside the Chinese community. The girl, however, though young, is afraid of nothing and therefore controls him. Halfway through *The Lover,* one realizes with a shock that the movie's subject is not sex or love but pride. The filmmakers allow us only to see the girl as proud, unyielding, and neither innocent nor corrupt. Since Jane March is not a skilled enough actress to make the perverse heroine quite comprehensible, *The Lover* becomes emotionally opaque and rather remote. (11/9/92) R. **50**

THE MATCH FACTORY GIRL—(1 hr. 10 min.; 1992) Reviewed in this issue. NR. **81**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Dir. by Stephen Herek. PG. **67, 152, 158, 160, 200, 216, 219, 221, 305, 306, 307, 309, 319, 401, 504, 505, 506, 512, 517, 520, 522, 524, 530, 601, 606, 608, 610, 611, 619, 621, 625, 636, 706, 709, 714, 722, 753, 755, 803, 805, 818, 900, 904, 906, 907, 908, 915, 917, 919, 930, 933, 934, 938, 950, 953, 965**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes. Crystal, a superb comic himself, wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. (10/5/92) R. **41, 59, 203, 306, 309, 511, 522, 533, 608, 625, 702, 709, 715, 761, 930, 931, 967**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **12**

MY NEW GUN—(1 hr. 39 min.; 1992) Debbie and Gerald are a young couple living a typical—if slightly surreal—suburban life. Then Gerald's insistence on buying a gun against Debbie's wishes triggers a series of unexpected and unsettling events. With Diane Lane, Stephen Collins, and Tess Harper. Directed by Stacy Cochran. NR. **3**

★ **NIGHT AND THE CITY**—(1 hr. 44 min.; 1992) In Irwin Winkler and Richard Price's feverish love lyric to New York, everyone is hustling for a little piece of the action, yet they all accept their dishonest milieu as the best patch of Heaven on this earth. This is one of the great New York movies. Robert De Niro is youthful and likably fluent as Harry Fabian, a nervy, chiseling, ambulance-chasing lawyer who has never attained respectability or self-respect. There's a sweetness in De Niro that we've never noticed before. Harry wants not money but perhaps a little respect at Boxers, the local pub where most of the characters hang out; most of all, he wants to top the most distinguished customer of the pub, Boom Boom Grossman (Alan King), a former boxer who has become a crooked, bullying fight promoter. De Niro gives what could have been a stock role a new twist: His Harry has furtive goodness. The only one who understands Harry's innocence is Helen (Jessica Lange), the wife of nasty Phil (Cliff Gorman) the bartender. Lange plays a deglamorized, worn-looking woman who has a criminal record and isn't always very bright, but she plays it with full emotion, and the tender ruefulness of her Helen is overwhelming. All the minor actors, playing rough New York types, drive the nail in with a single blow. Only at the end, striving for an upbeat finish, do Price and Winkler let go of the reins. With Jack Warden. (10/26/92) R. **13, 19, 33, 53, 68, 80, 150, 155, 159, 160, 200, 206, 214, 217, 219, 220, 300, 302, 304, 313, 315, 319, 322, 400, 406, 500, 503, 506, 507, 509, 513, 514, 517, 520, 523, 530, 600, 606, 608, 610, 613, 618, 619, 621, 625, 632, 634, 705, 706, 708, 709, 723, 724, 755, 761, 764, 801, 809, 815, 816, 820, 900, 902, 904, 916, 920, 934, 937, 952, 953, 961, 964, 965, 970**

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on). The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community. (10/12/92) PG-13. **6, 20, 26, 38, 59, 312, 517, 601, 611, 621, 722, 762, 904, 915, 938, 950, 959, 969**

PAINTING THE TOWN—(1 hr. 20 min.; 1992) He's an artist. A cabdriver. A coat checker. And singularly determined to crash the parties of the rich and famous. He's Richard Osterwellis, the eccentric subject of this tongue-in-cheek documentary about life in New York. NR. **11**

PANAMA DECEPTION—(1 hr. 34 min.; 1992) Director Barbara Trent exposes a side of the 1989 U.S. invasion of Panama not found in the mainstream-media reports, featuring such notables as the CIA, the DEA, Noriega, and George Bush. NR. **11**

PASSENGER 57—(1 hr. 24 min.; 1992) Fasten your seatbelts—it's going to be a bumpy ride on this jumbo jet with both a psychotic terrorist and a reluctant antiterrorist expert among its many passengers. R. **8, 18, 24, 33, 33, 52, 67, 85, 91, 150, 152, 155, 157, 158, 159, 160, 204, 208, 210, 211, 213, 213, 217, 218, 219, 222, 300, 301, 303, 306, 310, 317, 318, 406, 503, 505, 507, 510, 514, 517, 522, 527, 530, 532, 601, 606, 608, 610, 612, 617, 619, 621, 625, 632, 636, 639, 705, 706, 708, 709, 714, 723, 724, 756, 759, 761, 803, 810, 816, 818, 819, 900, 901, 902, 903, 905, 905, 910, 912, 919, 933, 934, 950, 952, 962, 964, 965, 972**

THE PROFESSIONAL—(1 hr. 35 min.; 1992) This animated thriller based on the popular Japanese comic-book hero Duke Togo, created by Takao Saito, pits a deadly hired assassin against ruthless agents from the KGB and CIA. NR. **12**

THE PUBLIC EYE—(1 hr. 39 min.; 1992) An oddly evasive film about a great New York tabloid photographer, a shutterbug hero living entirely for his art. In 1942, Leon Bernstein (Joe Pesci), known as "the great Bernzini," patrols the city, often arriving at the scene of a crime before the cops. A consciously stylized figure, he is meant to be no less pure an artist than, say, Van Gogh. Howard Franklin, a former screenwriter here making his directorial debut, appears to have combined details of the life of Weegee (né Arthur Fellig), the great tabloid photographer of the thirties and forties, with some standard movie legends about outsiders and artists. Bernzini tells off the cops and the mob; he's clever, manipulative, and utterly independent. At the same time, living purely for his art, Bernzini is forever cut off from pleasure and romantic success. Joe Pesci, a ferrety little tough with fabulous instincts, gives an amazingly delicate and likable performance. His Bernzini is proud of his art yet vulnerable enough to be hurt by the contempt others have for him. But what is Bernzini's attitude in the face of all the disasters he merely "records"? Franklin blandly accepts the rationale that the shutterbug doesn't cause any of the troubles he photographs. The professional details are fascinating and often witty, and the movie, physically, is a beautiful production, with a rich, dark period look. With Barbara Hershey. (11/2/92) R. **13, 25, 38, 59, 87, 200, 304, 313, 314, 503, 521, 533, 606, 704, 753, 904, 953, 961, 965**

RAMPAGE—(1 hr. 37 min.; 1987) A young man brutally murders five people and then hides beneath the guise of madness to avoid punishment. William Friedkin delves into the issues of pleading insanity, capital punishment, and victims' rights in a psychological thriller. R. **32, 67**

RESERVOIR DOGS—(1 hr. 39 min.; 1992) The characters lying in their own blood curse one another with extravagant virtuosity. Quentin Tarantino's first film, a self-conscious piece of art-pulp, is about a jewel heist that comes apart. Some good bits by Harvey Keitel and Steve Buscemi. (11/9/92) R. **10, 85**

A RIVER RUNS THROUGH IT—(2 hrs. 3 min.; 1992) In Robert Redford's movie based on Norman Maclean's popular memoir of life in Montana around World War I, words emerge slowly, painfully, out of an overwhelming well of silence. After a richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship between two loving brothers—one sober and intellectual (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. Craig Sheffer, as the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, but we don't really know what his silences are meant to convey, and Redford doesn't seem to, either. (10/19/92) PG. **10, 62, 79, 206, 219, 302, 311, 315, 406, 505, 516, 524, 527, 533, 606, 608, 610, 612, 616, 625, 703, 706, 709, 723, 724, 755, 761, 802, 808, 809, 820, 920, 961, 965, 967, 970, 972**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students lessons not found in approved textbooks, lessons about their heritage, apartheid, and themselves. PG-13. **36, 158, 160, 211, 530, 918, 919**

SCHOOL TIES—(1 hr. 39 min.; 1992) How far will David Greene, a Jewish student on a football scholarship, go to fit in at an elite prep school where wealth and Wasps reign? With Brendan Fraser, Chris O'Donnell, Andrew Lowery, and Matt Damon. Directed by Robert Mandel. PG-13. **64, 210, 215, 315, 319, 504, 512, 516, 520, 521, 533, 761, 808, 915, 920, 971**

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3**

★**SINGLES**—(1 hr. 39 min.; 1992) A hand-holding charmer. Writer and director Cameron Crowe, who wrote *Fast Times at Ridgemont High* and wrote and directed the lovely *Say Anything*, has a light, sophisticated touch. Casually organized as a series of interlocking vignettes, *Singles* is about the tentative emotions of a group of young men and women in their twenties who live in a reconditioned old apartment complex in Seattle. Steve (Campbell Scott) and Linda (Kyra Sedgwick) meet at a rock club, and they both sense that they belong together, but they keep missing the big moment that would seal their happiness. Janet (Bridget Fonda), a waitress who wants to be an architect, worries that her breasts aren't big enough to please her boyfriend. She needs a nonconforming guy, and she's got one, a schmuck, Cliff, played with amazing comic grace by Matt Dillon. Cliff, who has shoulder-length hair and a vain little touch of beard on his chin, is one of the many washed-up rockers hanging around Seattle clubs. Determined to be nice to one another, these characters do not engage in competition or sarcasm. Passion seems to be out, too. They are waiting for someone to tell them that it's okay to fall in love—yet no one can tell them such a thing but themselves. That's the gentle point of the picture. (10/5/92) PG-13. **20, 59, 67, 510, 515, 521, 522**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **19, 38, 59, 601, 523, 533, 619, 753, 807, 934**

SOUTH CENTRAL—(1 hr. 39 min.; 1992) Writer-director Steve Anderson examines the harsh realities of life on the streets of the inner city in a story of a young father's struggle to reclaim his son from the grips of one of L.A.'s notorious gangs. R. **33, 158, 159, 160, 530, 919**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **3**

TRACES OF RED—(1 hr. 45 min.; 1992) Lorraine Bracco is a Palm Beach socialite who puts a spin on a murder investigation when she becomes involved with two detectives assigned to the case. With James Belushi and Tony Goldwyn. Directed by Andy Wolk. R. **6, 19, 31, 59, 200, 204, 206, 214, 219, 304, 307, 311, 314, 319, 406, 517, 523, 524, 610, 612, 625, 724, 753, 801, 817, 902, 936, 961**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **10, 19, 24, 33, 60, 67, 85, 150, 152, 155, 157, 158, 160, 200, 204, 208, 211, 213, 217, 218, 219, 221, 222, 300, 301, 303, 306, 313, 317, 319, 406, 503, 505, 506, 507, 510, 514, 517, 522, 527, 530, 532, 603, 606, 608, 610, 616, 621, 625, 632, 634, 635, 705, 706, 708, 714, 723, 724, 753, 756, 760, 803, 810, 815, 818, 819, 900, 901, 902, 903, 905, 905, 906, 907, 908, 911, 912, 919, 922, 933, 950, 952, 961, 965, 972**

★**UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. Clint Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. (8/24/92) R. **51**

VAN GOGH—(2 hrs. 35 min.; 1992) In French with English subtitles. During the last three months of his life, the post-impressionist painter Vincent Van Gogh painted some of his greatest work while living in the picturesque Auvers-Sur-Oise. Here is a pastoral account of the painter's turbulent relationship with his brother Theo; Marguerite, the daughter of his patron; and the many eclectic characters with whom he communed. R. **81**

VENICE/VENICE—(1 hr. 48 min.; 1992) A maverick American film director is thrust into the whirlwind madness of an international film festival after his movie is chosen as the official U.S. entry to the Venice Film Festival. Written and directed by Henry Jaglom. NR. **14, 58**

WATERLAND—(1 hr. 35 min.; 1992) There may be an audience somewhere for the glum seriousness of this movie, based on the Graham Swift novel, but we don't know where it is—in the Fens, perhaps, the flat, brownish lowlands in East Anglia that serve as the setting for much of the movie. For the record, the elements of virtue are a British high-school teacher (Jeremy Irons) who has settled in Pittsburgh and who wakes up his callow American students by telling them tales from his troubled boyhood; his crazed, guilty wife (Sinead Cusack), who was once a bold and bighearted girl; his slow-witted brother (David Morrissey), who loves too much to live. The movie is something of a formal triumph: Every despairing, tedious element fits into place. Directed by Stephen Gyllenhaal. (11/9/92) R. **81, 206, 315, 512, 522, 524, 612, 706, 722, 807, 821, 916, 961**

ZEBRAHEAD—(1 hr. 44 min.; 1992) In the urban landscape of Detroit, an interracial relationship tests the tolerance of a liberal and ethnically diverse high school and neighborhood. Directed by Anthony Drazon. R. **11, 36, 152, 158, 160, 220, 221, 305, 530, 608, 611, 902, 904, 907, 908, 918, 919, 965**

REVIVALS

DIVA—(2 hrs. 3 min.; 1981) In French, Eng. subtitles. A Parisian postman in love with an American opera singer makes an illegal tape of one of her concerts. He accidentally picks up another tape, and people keep trying to kill him in order to take the tapes away. This funny and original movie, directed by Jean-Jacques Beineix, is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. **9**

8½—(2 hr. 20 min.; 1963) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée, and Claudia Cardinale. **1**

THE LONG, HOT SUMMER—(1 hr. 57 min.; 1958) A solid, enjoyable drama of the deep South, based on short stories by Faulkner, mixing raucous comedy, shrewd satire, and juicy romance. With Paul Newman, Orson Welles, Joanne Woodward, Lee Remick, and Angela Lansbury. Dir. Martin Ritt. **5**

THEATER
LISTINGS

COMPILED BY EILEEN CLARKE

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System available.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th Street, and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

GYPSY PASSION—A flamenco musical featuring three generations of Spanish gypsies from the town of Jerez. Written and directed by Tomas Rodriguez-Pantoja; choreography by the Gitanos de Jerez; musical and artistic direction by Manuel Morao. Opens 11/17. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; $20 to $55. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

MY FAVORITE YEAR—A new musical based on the movie of the same name, in which a freshman comedy writer chaperones a carousing movie star through a live television performance; direction by Ron Lagomarsino; choreography by Thommie Walsh; book by Joseph Dougherty; music by Stephen Flaherty; lyrics by Lynn Ahrens. Featured in the cast are Evan Pappas, Tim Curry, Thomas Ikeda, Lainie Kazan, Tom Mardirosian, Andrea Martin, Josh Mostel, Ethan Phillips, Lannyl Stephens, and Paul Stolarsky. Previews now prior to a 12/10 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $47.50. **Vivian Beaumont Theater,** 150 West 65th Street (239-6200). 2 hrs. 40 mins. **IRLS**

THE SEAGULL—Anton Chekhov's comic tale, set in czarist Russia, about the desire for unattainable possessions and people. Translation by David French, direction by Marshall W. Mason. Featuring Jon Voight as Trigorin and Tyne Daly as Arkadina. With John Beal, Danny Burstein, John Franklyn-Robbins, Ethan Hawke, Zane Lasky, Laura Linney, Russel Lunday, Joan MacIntosh, Maryann Plunkett, and Tony Roberts. Previews begin 11/17 prior to an 11/29 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/10; $20 (for balcony) to $45. National Actors Theatre production at the **Lyceum Theatre,** 149 West 45th Street (239-6280). 2 hrs. 15 mins. **IRLS**

THE SHEIK OF AVENUE B—A new Jewish ragtime and jazz-era musical-comedy revue that takes a nostalgic look at the language, loves, and struggles of immigrants on the Lower East Side. Featuring music by Irving Berlin, Harry Ruby, Bert Green, and Milton Berle. Direction and choreography by Dan Siretta; book by Isaiah Sheffer; musical direction by Lanny Meyers. With Amanda Green, Virginia Sandifur, Paul Harman, Larry Raikan, Mark Nadler. Previews now prior to an 11/15 opening. Wednesday and Saturday at 8 p.m.; Sunday at 5:30 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 1/3; $20 to $35. **Town Hall,** 123 West 43rd Street (840-2824). 2 hrs. **IRLS**

THREE FROM BROOKLYN—A musical-comedy revue written by and starring Sal Richards, exploring the talent that has come from Brooklyn; directed by Jay Harvey; musical direction by Steve Michaels. With Roslyn Kind, Bobby Alto, Buddy Mantia, Adrianne Tolsch, Raymond Serra, and the BQE Dancers. Previews begin 11/11 prior to an 11/19 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $32.50 to $47.50. **Helen Hayes Theatre,** 240 West 44th Street (307-4100). 2 hrs. No intermission. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. Opened: 10/7/82. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, Alan North, Peter Gerety, thirteen-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Adrian Zmed, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Adam Arkin, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $47.50. Opened: 2/21/91. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

THE SHOW-OFF—A revival of George Kelly's classic 1924 comedy in which a lying, bragging, good-for-nothing railroad clerk marries into a proper middle-class Philadelphia family and overturns their lives. Directed by Brian Murray. With Pat Carroll, Boyd Gaines, Laura Esterman, Sophie Hayden, Edmund C. Davys, Tim DeKay, J. R. Horne, Kevin McClarnon, and Richard Woods. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 12/6; $38 to $42. **Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). 2 hrs. 40 mins. **IRLS**

SOLITARY CONFINEMENT—A new thriller by Rupert Holmes, starring Stacy Keach as a wealthy, eccentric entrepreneur who lives in isolation in a 51-story Albuquerque office tower. Direction by Kenneth Frankel; scenery by William Barclay; lighting by Donald Holder; costumes by Kathleen Detoro; sound by Jack Allaway. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $42.50. **Nederlander Theatre,** 208 West 41st Street (307-4100). 2 hrs. **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 musical-comedy revue *A. . .My Name is Alice,* about five very different women and their lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Previews now prior to an 11/12 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

ANYONE CAN WHISTLE—A revival of the 1964 musical, with music and lyrics by Stephen Sondheim and book by Arthur Laurents; directed by Tom Klebba. With Margery Beddow, Mark Enis, Jim Fitzpatrick, Joseph Gram, Chris Innvar, and Wendy Oliver. All proceeds go to Broadway Cares/Equity Fights AIDS. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/22. $25. **47th St. Theatre,** 304 West 47th Street (279-4200).

AT THE CROSSROADS—A Yiddish domestic comedy with music, written by Harry Kalmanowitz and adapted by Miriam Kressyn; directed by Mark Harborth. Saturday at 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/7; $20. **Folksbiene Playhouse,** 123 East 55th Street (755-2231).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●

BEAUTY SHOP PART 2 (The Laughter Continues)—Shelly Garrett's comedy about what goes on in black beauty shops. Featuring a "two snaps up" hairstylist (Steven Gamage) and dancers in a cast of 20. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 11/22; $20 to $30. **Beacon Theatre,** 2124 Broadway, at 74th Street (496-7070).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition,* with numbers from each version, plus material on the new season; lyrics and direction by Gerard Alessandrini. With Susanne Blakeslee, Dorothy Kiara, Brad Oscar, Craig Wells, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, and Mary Ann Maratos. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 1/2. Opened: 9/12/91. **DUO Theater,** 62 East 4th Street (598-4320). ●

THE BOY WHO SAW TRUE—A one-man show written and performed by Glen Williamson, based on the nineteenth-century diary of a clairvoyant Victorian schoolboy. Monday through Saturday (except Tuesday) at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/22; $15, $20. An Interborough Repertory Theatre production at **224 Waverly Place Theatre,** 224 Waverly Place (564-8038).

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 1/3; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

CAMBODIA AGONISTES—The Pan Asian Repertory Theatre presents a music-theater piece based on the true story of Cambodian refugees who lost their sight from emotional trauma. Direction by Tisa Chang; text and lyrics by Ernest Abuba, music by Louis Stewart. With June Angela and Ron Nakahara. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; through 11/28; $24. **Playhouse 46 at St. Clement's,** 423 West 46th Street (245-2660).

CAMP PARADOX—A drama by Barbara Graham about unexpected intimacy between a camper and her female counselor in the summer of 1963. Melia Bensussen directs the all-female cast: Danielle Ferland, Christina Haag, Russell Koplin, Alix Korey, Meredith Scott Lynn, Liann Pattison, and Emily Schulman. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 11/22; $22. **WPA Theatre,** 519 West 23rd Street (206-0523).

THE DESTINY OF ME—Larry Kramer's companion piece to *The Normal Heart,* in which Ned Weeks, founder of the AIDS-activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. With are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $35. **Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

DOG LOGIC—A dark comedy by Thomas Strelich about a caretaker of a run-down pet cemetery who fights with real-estate types; direction by Darrell Larson. With Larson, Lois Smith, Karen Young, Joe Clancy. Wednesday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $28. **American Place Theatre,** 111 West 46th Street (840-3074).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FIORELLO!—A revival of the musical about New York's controversial and beloved mayor Fiorello La Guardia; score by Jerry Bock and Sheldon Harnick; book by Jerome Weidman and George Abbott; direction by Christopher Catt. Thursday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $18 to $20; through 11/15. St. Bart's Players at **St. Peter's Church,** at Citicorp Center, 54th Street and Lexington Avenue (751-1616, ext. 219).

FLOWERS OF WAR—A drama by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. Wednesday through Saturday at 8 p.m.; through 12/19; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

GOD OF VENGEANCE—The Jewish Repertory Theatre presents Stephen Fife's English adaptation of the Sholem Asch drama about a man who tries to save his daughter from corruption; directed by Ran Avni. With Lee Wallace and Marilyn Chris. Tuesday through Thursday, Saturday at 8 p.m.; Sunday at 7 p.m.; Wednesday and Sunday at 2 p.m.; $25 to $28; through 11/22. **Playhouse 91,** 316 East 91st Street (831-2000).

We Take
The Starch
Out Of
Business
Suits!

OVER 100
INTERNATIONAL
SHOWGIRLS!

EL MOROCCO PRESENTS:

THEE DOLLHOUSE®

Sophisticated Entertainment

Tableside Dancing

FREE BUSINESSMEN'S BUFFET FROM 4 TO 7PM

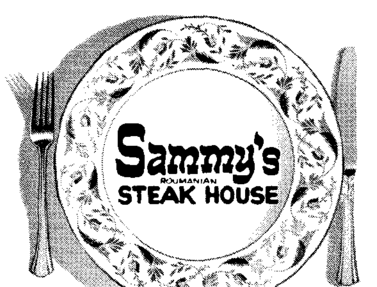
THEE perfect "MECCA AND OASIS"
for Holiday entertaining and Bachelor Parties
Gourmet restaurant-Full menu till 2AM
Ladies Welcome

NEVER A COVER WHILE DINING

Open Monday thru Friday-4PM to 4AM
Saturday and Sunday-8PM to 4AM

307 E. 54th Street (At 2nd Ave.) 212-750-1500

AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.



For delicious food and a truly
unique atmosphere, bring the
American Express® Card
to Sammy's Roumanian
Steak House,
157 Chrystie Street,
New York, NY
(212) 673-0330.

AMERICAN EXPRESS Cards®

© 1992 American Express Travel Related Services Company, Inc.

THEATER

GOODNIGHT, DESDEMONA (Good Morning Juliet)—A comedy in which a dreamy assistant professor of drama tries to prove that Shakespeare's *Othello* and *Romeo and Juliet* were intended to be comedies; by Ann-Marie MacDonald; directed by David Esbjornson. Tuesday through Sunday at 8 p.m.; Sunday at 3 p.m.; $22 to $27. **Classic Stage Company,** 136 East 13th Street (677-4210).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. With Gabriel Barre, Andrea Green, Joseph Neal, Karen Saunders. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $27.50 to $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring three plays in repertory: *An Old Actress in the Role of Dostoevsky's Wife,* Russian playwright Edvard Radzinsky's drama, directed by Eve Adamson and translated by Alma M. Law; through 11/13. *Under Milk Wood,* a version of Dylan Thomas's "play for voices" depicting a spring day in a Welsh seaside town, in which eight actors play 71 roles; directed by Robert Hupp; through 11/20. *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JOINED AT THE HEAD—A drama written by and starring Catherine Butterfield about a successful novelist named Maggie, who encounters her old high-school sweetheart on a book-signing tour in Boston. She meets his wife, who shares not only her name but other things as well; directed by Pamela Berlin. With Kevin O'Rourke, Ellen Parker, Neal Huff, Becca Lish, Elizabeth Perry, John C. Vennema, Sharon Washington, Michael Wells. Previews now prior to an 11/15 opening. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 12/6; $25. A Manhattan Theatre Club production at **City Center Stage II,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

JOYICITY and **FRANKLY BRENDAN**—The Irish Repertory Theatre returns with its two one-man shows in repertory, directed by Caroline FitzGerald: *Joyicity,* based on the works of James Joyce as adapted by Ulick O'Connor and performed by Dublin-born Vincent O'Neill; and *Frankly Brendan,* a series of portraits by Chris O'Neill based on the writings of Brendan Behan and Frank O'Connor. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 4 p.m. and 7:30 p.m.; through 11/22; $20. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

JUNO—A musical based on Sean O'Casey's *Juno and the Paycock,* which follows the Boyle family in 1921 Dublin; written by Joseph Stein; directed by Lonny Price; choreographed by Joey McKneely; music and lyrics by Marc Blitzstein. With Anita Gillette, Dick Latessa, Ivar Brogger, Erin O'Brien, Malcolm Gets, Anne O'Sullivan. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $25, $30. **Vineyard Theatre,** 108 East 15th Street (353-3874).

THE LAMENT FOR ARTHUR CLEARY—Dermot Bolger's drama loosely based on an eighteenth-century Gaelic poem by Eibhlin Dubh NiChonnail, which tells of the destruction of a young Catholic aristocrat who returns to Ireland during the Penal Laws. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 11/22; $15 to $25. **Irish Arts Center,** 553 West 51st Street, between Tenth and Eleventh Avenues (757-3318).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. With Kathi Bentley, Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MAD FOREST—Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceauşescu. Directed by Mark Wing-Davey. With Rob Campbell, Randy Danson, Garret Dillahunt, Lanny Flaherty, Calista Flockhart, Mary Mara, Christopher McCann, Tim Nelson, Mary Schultz, Rocco Sisto, and Jake Weber. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/29; $35. Manhattan Theatre Club Stage I at **City Center,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; through 11/29; $25. **The Courtyard,** 39 Grove Street (564-8038).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Wednesday, Thursday at 8:30 p.m.; Friday, Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; $28. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOTHING SACRED—George F. Walker's adaptation of Ivan Turgenev's *Fathers and Sons,* a tragicomedy set in 1860s Russia about a self-styled rebel and his impressionable comrades; directed by Max Mayer. With Clark Gregg, Matt McGrath, Larry Bryggman, Heidi Kling. Tuesday through Sunday at 8 p.m.; through 11/21; $22 to $25. **Atlantic Theater,** 336 West 20th Street, between Eighth and Ninth Avenues (645-1242).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William H. Macy. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

ON THE BUM—Neal Bell's comedy about an out-of-work actress's adventures on the road during the Depression; directed by Don Scardino. With Bill Buell, William Duell, Jim Fyfe, Kevin Geer, John Benjamin Hickey, Robert Hogan, Cynthia Nixon, James Rebhorn, Joyce Reehling, Ross Salinger, Campbell Scott, Maureen Shay, J. Smith-Cameron. Previews now prior to an 11/18 opening. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 12/13; $26.50. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

OTHELLO—Shakespeare's tragedy, directed by Clinton Turner Davis. With Raphael Nash as Othello, Arnie Burton as Iago, and Celeste Ciulla as Desdemona. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; no performance 11/26; through 12/19; $12 to $16. **Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. Opened: 4/5/87. **Theater Four,** 424 West 55th Street (695-3401). ●●

PROGRAM FOR MURDER—A thriller by George W. George and Jeff Travers about an electronics wizard whose deadly plan involves the world's first thinking, talking computer; directed by Larry Arrick. With Anthony Cummings, Mary Kay Adams, Jon Krupp, Jill Susan Margolis, Colleen Quinn, Stephen Van Benschoten. Previews now prior to an 11/17 opening. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; previews $25; $35, $37.50 thereafter. **Variety Arts Theatre,** 110 Third Avenue, at 14th Street (982-5800).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038 or 967-9077).

REPERTORIO ESPAÑOL—November performances: Gabriel García Márquez's *Innocent Eréndira and Her Heartless Grandmother* (simultaneous translation at some performances); Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?*; Dolores Prida's *Botánica;* Gloria González's *Coffee With Milk;* Federico García Lorca's *Blood Wedding;* J. Sánchez Río's *The Charcoal That Was Ember,* a musical based on Ramón Méndez Quiñonez's *The Progressive Country Folks*; and Roberto Cossa's *The Italian Grandmother;* $20. These Spanish-language performances are varied during the month. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (11-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

SISTER, SISTER—A one-woman show with Vinie Burrows about women's sorrows and joys across the world, using words from Sean O'Casey, Carl Sandburg, Winnie Mandela, and Sojourner Truth. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $20. First Floor at **American Place Theatre,** 111 West 46th Street (840-3074).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Julie Dretzin, Patrick Fitzgerald, John Vickery, Robert Klein, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $37.50. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SPIC-O-RAMA—*Mambo Mouth*'s John Leguizamo creates a new one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Monday, Wednesday through Friday at 8 p.m.; Saturday at 6:30 p.m. and 10 p.m.; Sunday at 3 p.m.; $27.50. **Westside Theatre,** 407 West 43rd Street (307-4100).

SPOOKS—A comedy about a Yankee business couple and the eccentric caretakers of their southern mansion, by Don Evans; directed by Kenneth McClain. Friday and Saturday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 12/6; $18. **National Black Theatre,** 2033 Fifth Avenue, between 125th and 126th Street (722-3800).

TEXTS FOR NOTHING—An adaptation of Samuel Beckett's short work of fiction, starring Bill Irwin; adapted by director Joseph Chaikin and Steven Kent. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 11/22; $25. A New York Shakespeare Festival production at the **Joseph Papp Public Theater,** 425 Lafayette Street (598-7150).

THEM. . .WITHIN US—A comedy about a yuppie couple who rent a cabin in Vermont and fall in love with beings from another universe; by Todd David Ross; directed by Allan Carlsen. With Bonnie Black, Steven Sennett, Marceline Hugot, Marcus Olson. Opens 11/10. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m.; $30. **Theatre Row,** 424 West 42nd Street (279-4200).

THREE SHOUTS FROM A HILL—Three one-act comedies by Sean O'Casey: *The End of the Beginning,* about a man and wife who reverse roles; *A Pound on Demand,*

ROSSINI'S
"NOW THAT'S ITALIAN!!"

Rossini's will delight your palate and give you the ultimate in dining experience. For over 15 years, we have been serving outstanding homemade pastas and the freshest of fish. Our chicken and veal dishes cover a wide range of tastes—from the traditional to the innovative.

An ideal spot for that special business lunch or romantic gourmet dinner.

Monday through Friday enjoy our strolling guitarist and on Saturday dine to the sounds of Rossini's operetta. Now open on Sunday! Visit us in Manhattan, or at our Brooklyn location and plan your next banquet with us.

108 East 38th Street
East of Park Avenue
New York, N.Y.
683-0135

Rossini's

8712 Fourth Avenue
Brooklyn, N.Y.
748-4545

"MUSICAL THEATER AT ITS AMERICAN BEST." —Frank Rich, New York Times
BEST ACTOR—TONY® AWARD
GREGORY HINES
JELLY'S LAST JAM
Tele-Charge®
(212) 239-6200 (24 Hours 7 Days)
Outside New York: 1-800-432-7250
Virginia Theatre, 245 W. 52nd Street
Original Cast Recording on Mercury CDs and Cassettes

BEST MUSICAL
1992 TONY AWARD
CRAZY FOR YOU
The new GERSHWIN musical comedy
TELE-CHARGE: 212-239-6200
Outside NY/NJ/CT: 1-800-432-7250

STAGE Deli
New York's Most Famous
For Over Half A Century!
DELI / RESTAURANT / BAR
OPEN 7 DAYS 6 AM - 2 AM
834 7th AVENUE
(Bet. 53rd and 54th Sts.) N.Y.C.
Free Delivery To All Hotels
(212) 245-7850

SOLUTIONS TO LAST WEEK'S PUZZLES

Q	U	A	R	T	E	R	F	I	N	A	L	I	S	T
U		L		A		U		N		R		C		I
A	N	D	I	R	O	N		C	A	M	P	H	O	R
I		E		T		C		I		A		O		E
L	O	B	E		C	O	N	S	I	D	E	R	E	D
		A				R		E		I				N
B	A	R	G	A	I	N		D	E	L	O	U	S	E
A		A		M						L		P		S
C	A	N	O	P	U	S		C	L	O	T	H	E	S
K				L		A		R				E		
W	A	S	H	I	N	G	T	O	N		H	A	R	M
A		E		F		U		C		A		V		O
R	E	T	S	I	N	A		H	A	G	G	A	R	D
D		U		E		R		E		U		L		E
S	U	P	E	R	F	O	R	T	R	E	S	S	E	S

O	R	A		D	N	A		O	U	T		M	O	R	K		D	A	S	H
D	O	N	G	I	O	V	A	N	N	I		A	V	E	R		O	L	E	O
I	L	T	R	O	V	A	T	O	R	E		R	I	G	O	L	E	T	T	O
C	L	E	A	R	E	S	T		I	B	E	X		A	N	E	R	O	I	D
			F	A	N			A	G	E	S		S	L	A	V				
I	M	P		M	A	O	R	I		A	S	A	P			E	P	A	C	T
R	E	A	T	A		M	A	D	A	M	E	B	U	T	T	E	R	F	L	Y
A	N	T	A		F	I	N	A	L		N	I	N	O	S		I	T	O	N
Q	U	O	N	S	E	T			O	R	E	G		B	E	R	N	E	S	E
			N	E	Z		U	S	N	A		A	B	E		A	C	R	E	S
	A	G	H	A		S	I	E	G	F	R	I	E	D		T	E	S	T	
A	T	E	A	M		E	T	C		T	E	L	L		P	E	I			
N	O	N	U	S	E	R		T	I	S	A			G	A	D	G	E	T	S
I	N	T	S		S	I	T	I	N		L	E	T	I	N		O	V	A	L
T	A	L	E	S	O	F	H	O	F	F	M	A	N	N		E	R	I	C	A
A	L	E	R	T			O	N	E	O		S	T	A	R	R		L	O	B
				E	M	E	U		C	R	A	T			E	E	L			
C	A	S	P	I	A	N		O	T	E	L		D	E	C	L	I	N	E	D
L	O	H	E	N	G	R	I	N		M	E	F	I	S	T	O	F	E	L	E
A	N	E	W		D	O	N	T		E	U	G	E	N	O	N	E	G	I	N
W	E	D	S		A	L	S	O		N	T	H		E	R	G		S	A	Y

Blue Note®
WORLD'S FINEST JAZZ CLUB & RESTAURANT
131 WEST 3RD STREET NYC • 212 475-8592

RARE & EXCLUSIVE

FOURPLAY
FEATURING: BOB JAMES, LEE RITENOUR, HARVEY MASON, NATHAN EAST
Nov 10 thru Nov 15 at 9 & 11:30pm
KOOL & THE GANG
Nov 17 thru Nov 22 at 9 & 11:30pm

CARIBE
CARIBBEAN, SPANISH
& WEST INDIAN CUISINE
Hot and Spicy Music
Hot and Spicy People
(212) 255-9191
117 Perry St. at Greenwich St.
In Greenwich Village

THEATER

in which a drunken man tries to conduct himself in a post office; and *Bedtime Story,* about a pious man who invites a woman into his Dublin lodgings. Directed by Shivaun O'Casey. An O'Casey Theater Company production with Pauline Flanagan, Madeleine Potter, Gerard McSorley, Risteard Cooper, Patrick Fitzsymons, and Shauna Rooney. Tuesday, Thursday, and Saturday at 2 p.m. and 8 p.m.; through 11/14; $18, $25. **Symphony Space,** Broadway at 95th Street (864-5400).

WORDS DIVINE—An English adaptation of Ramon del Valle Inclan's *Divinas Palabras,* about the conflict between religious and societal values; directed by Max Ferra; music by William Harper. With Ofelia Medina. Previews now prior to an 11/22 opening. Wednesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 12/13; $20. **Intar,** 420 West 42nd Street (695-6551).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, whcih includes works by Weill and his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

THE BLACK HERMIT—An African-Greek tragedy about a university man who must deal with the pressures of religion and tribal custom; by Ngugi Wa Thiong'o; directed by Adusah Boakye. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; added performance 11/11 at 8 p.m.; through 11/22; $10. **Samuel Beckett Theater,** 412 West 42nd Street (594-2826).

CHAPTER OF FAULTS—Eight one-act plays by Joe Pintauro, directed by Ann Egbert, including *Frozen Dog* and *Birds in Church.* Previews 11/12 prior to an 11/13 opening. Tuesday through Saturday at 8 p.m.; 11/15 and 11/29 at 3 p.m.; no performances 11/25 and 11/26; through 11/29; $10. A Rogue Theatre production at the **Harold Clurman Theatre,** 412 West 42nd Street (242-3242).

THE IMPORTANCE OF BEING WILDE—An adaptation of Oscar Wilde's classic; Francine Beck directs the cast of eight. 11/14 and 11/15 at 8 p.m.; **Phipps Theatre,** 480 Second Avenue, at 27th Street (518-3037).

KILLGARDEN—A drama by Thomas Hinton about four generations of women who visit a secluded garden of concealed murders; directed by Diane Hoblit. Wednesday through Saturday at 8 p.m.; through 11/15; $12. A Love Creek Production at the **Nat Horne Theatre,** 440 West 42nd Street (769-7973).

THE L WORD—A comedy about a young African-American couple and what happens when one person cannot say "I love you"; by Ed DuRante; directed by Kira Arné. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $10. Talking Drum Theatre Company at **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (598-9771).

THE LAND-SURVEYOR—A dark comedy by Steven Fechter, based on Franz Kafka's *The Castle;* directed by Bevya Rosten. Thursday through Saturday at 8 p.m; Sunday at 3 p.m.; added performance 11/15 at 7:30 p.m.; through 11/22. $10. A Fin-de-Siecle production at **Westbeth Theatre Center,** 151 Bank Street (631-1116).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land,* monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

THE LOTTERY and **FLOWERS FOR ALGERNON**—A double bill directed by Ross D. Levi: *The Lottery,* a drama based on the short story by Shirley Jackson, about a lottery in a midwestern town that no one wants to win; and *Flowers for Algernon,* based on the Daniel Keyes story, in which a retarded man discovers that intelligence can be a heavy burden. 11/11 through 11/14 at 8 p.m.; 11/15 at 3 p.m.; $10. A CRGR Theatrical production at the William Redfield Theatre's **Primary Stages,** 354 West 45th Street (686-2251).

A NIGHT IN HELL WITH BECKETT AND SARTRE—New York Theatre presents Jean-Paul Sartre's *No Exit* and Samuel Beckett's *Play,* directed by Kathleen Mary. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 11/22; $10. **Loft Theatre,** 144 West 27th Street, Suite 12 (206-7009).

THE ODYSSEY—An adaptation of Homer's epic myth with live music, dance, and large puppetry; directed by Amie Brockway. Saturday at 8 p.m.; Sunday at 2 p.m.; added performances 11/19 at 8 p.m., 11/22 at 6 p.m.; through 11/29; $10. **Open Eye Theater,** 270 West 89th Street (769-4143).

PINEAPPLE FACE—A political farce about a hated and feared Latin American dictator; by Rosalyn Drexler, directed by John Vaccaro. Thursday through Sunday at 8 p.m.; through 11/29; $10. **Theater for the New City,** 155 First Avenue (254-1109).

ROMEO AND JULIET—Shakespeare's tragic lovers are a racially mixed couple, and Verona looks just like Howard Beach; directed by Buck Hobbs and Lisa Juliano with a cast of 19. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/15; $10. An Art & Work Ensemble production at **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (925-3960).

ROWBOAT and **ONCE UPON A TIME THERE WAS A FAMILY**—The Independent Theatre Company presents two works in its New Play series: *Rowboat,* by Emma Sabin, about miscommunication between a couple adrift in the North Pacific; Friday and Saturday at 11 p.m.; $5; and *Once Upon. . .,* by Kenn Adams, a farce about the ideal American family; Wednesday through Saturday at 8 p.m.; $10; both through 11/21. **House of Candles,** 99 Stanton Street (353-3088).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of fifteen are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

THE SEAGULL—Anton Chekhov's comic drama about how art can destroy the very life it draws upon; directed by Michael J. Murnin. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

SPINDRIFT—Lannie Hill's drama about a black man and a white man who find they share a common past; directed by Michele Pearce. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/14; $10. **Sanford Meisner Theatre,** 164 Eleventh Avenue (769-8544).

THREE SISTERS—Chekhov's comedy about family relationships in prerevolutionary Russia; directed by Brenda Lynn Bynum. Thursday through Saturday at 7:30 p.m.; Sunday at 5 p.m.; through 11/15; $12. **Oasis Theatre Company,** 230 East 9th Street, between Second and Third Avenues (673-3706).

TOM AND VIV—A revival of the Michael Hastings drama about the controversial marriage of T. S. Eliot and Vivienne Haigh-Wood; directed by Catherine Gaffigan. Tuesday through Saturday at 8 p.m.; also 11/22 at 3 p.m.; through 11/22; $10. **Theatre 1010,** 1010 Park Avenue, at 85th Street (971-1187).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

WINGS THEATRE COMPANY—*The Boston Rivals,* a Revolutionary musical, adapted by Michael Hillyer and John Cowan; music and lyrics by Christopher Jackson. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 11/29; $15. *The Seven Deadly Sins,* seven ten-minute plays about sinning in the nineties. Monday at 7:30 p.m.; through 11/30 (except 11/9); $7. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MAX BECKMANN—Prints from 1916–23; through 11/28. Soufer, 1015 Madison Ave. (628-3225).

BIALA/ROBERT OHNIGIAN—Miniature landscape paintings/Collages made with scraps of paper, birchbark, and fragments cut from old books. Through 11/28. Kouros, 23 E. 74th St. (288-5888).

FERNANDO BOTERO—Recent sculpture and paintings; through 11/28. Weintraub, 988 Madison Ave. (879-1195).

STEPHEN DESTAEBLER—Recent figurative bronze sculptures; through 11/21. CDS, 76 E. 79th St. (772-9555).

RICHARD DIEBORNKORN/ANDY WARHOL—Ten paintings from his "Ocean Park" series/Drawings. Through 1/9/93. Gagosian, 980 Madison Ave. (744-2313).

BRUCE EDELSTEIN—Sculpture with figurative elements, in plaster and beeswax; through 11/19. Cade, 1045 Madison Ave. (734-3670).

MARY FRANK—Drawings of African wildlife that were the result of a collaboration with the writer Peter Matthiessen and illustrate their new book, *Shadows of Africa* (Harry N. Abrams); through 2/28/93. The New York Zoological Society's Zoo Gallery at the Central Park Zoo, 830 Fifth Ave. (861-6030), daily 10–4:30.

HELEN FRANKENTHALER—New abstract paintings; 11/14–12/17. Knoedler, 19 E. 70th St. (794-0550).

ELLSWORTH KELLY—Drawings of plant forms in graphite and ink dating from 1960 to 1992; through 11/28. Marks, 1018 Madison Ave. (861-9455).

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

WILHELM LEHMBRUCK—Figurative sculpture in cast stone, bronze, and terracotta, executed between 1910–17; 11/12–1/16. Werner, 21 E. 67th St. (988-1623).

KATHERINE PORTER—Recent small-scale abstract paintings; through 11/14. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

PIERRE ROY—Paintings by this French artist (1880–1950) who was the first Surrealist painter to have a one-person show in New York, in 1930; through 1/22. Feigen, 49 E. 68th St. (628-0700).

CHRISTINA SAJ—Recent mixed-media paintings and collages; through 11/22. Ukrainian Institute of America, 2 E. 79th St. (288-8660).

FRANCISCO TOLEDO—Paintings, watercolors, and prints, including works from the 1970s, when he was living in New York; 11/13–12/23. Martin, 23 E. 73rd St. (288-2213).

57th Street Area

KAREL APPEL—New paintings on canvas, relief paintings on wood, paintings on paper, and large-scale drawings; 11/14–12/31. Emmerich, 41 E. 57th St. (752-0124).

ISABEL BISHOP/ROBERT KUSHNER—Nine paintings from the 1960s through the early 1980s that depict views from her Union Square studio/Triptych paintings that were studies for a larger work, using flowers to symbolize the North American seasons. Through 11/14. Midtown Payson, 745 Fifth Ave. (758-1900).

DEBORAH BROWN—New paintings; through 12/1. De Nagy, 41 W. 57th St. (421-3780).

JOAN BROWN—Paintings from the artist's estate executed between 1970–75; through 11/14. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOAN BRADY—Paintings of domestic interiors and landscapes and houses in western New Jersey and Cape Cod; through 11/28. Tatistcheff, 50 W. 57th St. (664-0907).

RICHARD DEACON—New sculpture; through 11/14. Goodman, 24 W. 57th St. (977-7160).

FORTUNATO DEPERO—Works by this Italian artist (1892–60) who was a key figure in the Futurist movement. Through 1/10/93. Rayburn Foundation, 41 E. 57th St. (832-7540).

THORNTON DIAL—Assemblages, sculpture, and works on paper by a self-taught artist from Bessemer, Alabama; through 12/2. Ross, 50 W. 57th St. (307-0400).

THOMAS EAKINS—Paintings on loan from public collections and the gallery's own archival material on Eakins, including rare original documents, letters, and unpublished photographs; through 12/5. Babcock, 724 Fifth Ave. (535-9355).

FRIEDRICH ECKHARDT—An installation of works in various media entitled, "Plural in Singular: The Window"; through 11/27. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

SOREL ETROG—New sculpture; through 12/12. Heidenberg, 50 W. 57th St. (586-3808).

PATRICIA TOBACCO FORRESTER/GLEN HANSEN—Large-scale watercolors of exotic flowers and foliage/Meticulously-detailed paintings of Victorian street clocks in New York City. Through 11/21. Fischbach, 24 W. 57th St. (759-2345).

GRACE HARTIGAN—Recent gestural abstract paintings with figurative elements; through 11/28. ACA, 41 E. 57th St. (644-8300).

EVA HESSE—Paintings from 1961–64 that prefigure aspects of her sculpture; through 11/14. Miller, 41 E. 57th St. (980-5454).

PAUL JENKINS/FAY BARNES—New watercolors and lithographs/Small-scale paintings from 1903–05, when she was a student of Arthur Wesley Dow at the Ipswich Summer School of Art. Through 11/28. Associated American Artists, 20 W. 57th St. (399-5510).

ELLSWORTH KELLY—Recent minimal paintings; 11/11–1/2/93. Blum Helman, 20 W. 57th St. (245-2888).

WALT KUHN—Paintings of clowns, show girls, acrobats, and other performers; 11/17–12/31. Midtown Payson, 745 Fifth Ave. (758-1900).

WIFREDO LAM—Works on paper from 1940–75, by this Cuban Surrealist who died in 1982; through 12/23. Lelong, 20 W. 57th St. (315-0470).

LOREN MADSEN—Sculpture installation; 11/12–12/23. McKee, 745 Fifth Ave. (688-5951).

KATHERINE MANISCO—Recent botanical watercolors and drawings; through 11/18. The Horticultural Society of New York, 128 W. 58th St. (757-0915).

WENDY MARUYAMA/MICHAEL HURWITZ—New furniture works by both. Through 12/5. Joseph, 745 Fifth Ave. (751-5500).

HENRI MATISSE—Etchings, lithographs, linocuts, and aquatints from 1900–1950; through 12/19. Pace Prints, 32 E. 57th St. (421-3688).

SYLVIO MERLINO—Sculptures of volcanoes made with crushed fake fur and of birds and butterflies; through 11/21. Haime, 41 E. 57th St. (888-3550).

ZORAN MUSIC—Paintings, drawings, and prints from 1970 to the present, by this 83-year-old artist whose themes are drawn from memories of his imprisonment in the Dachau concentration camp in 1944; 11/13–12/20. Krugier, 41 E. 57th St. (755-7288).

LOUISE NEVELSON—Works from the artist's estate, including black walls from "Moon Garden + One" (1957–60), white work from "Dawn's Wedding Chapel I" (1959), and gold walls from "Royal Tides" (1960); through 11/28. Pace, 32 E. 57th St. (421-3292).

IZHAR PATKIN/NAM JUNE PAIK—Large-scale perforated cibachrome photographs of a ghostly wax figure of Malevich/Recent computer-generated photographs from video images. Through 11/21. Solomon, 724 Fifth Ave. (757-7777).

JACKSON POLLOCK—Drawings, gouaches, and a painting from the mid- to late 1940s; through 11/28. McCoy, 41 E. 57th St. (319-1996).

PETER POSKAS—Landscape paintings that depict panoramic views of Connecticut and Dutchess County, New York; through 11/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

SICA—Abstract paintings with collage; through 12/5. Reece, 24 W. 57th St. (333-5830).

SYLVIA SLEIGH—Large-scale figurative paintings executed between 1973–76; through 11/14. Stiebel Modern, 32 E. 57th St. (759-5536).

SHARON SPRUNG—Paintings of forest scenes, in watercolor, pastel, and oil on board; through 11/28. French, 24 W. 57th St. (247-2457).

VOLKER STELZMANN—Paintings of scenes in contemporary Berlin; through 12/5. Forum, 745 Fifth Ave. (355-4545).

GEORGE TOOKER—Egg tempera paintings from 1946 to 1992; through 12/5. Del Re, 41 E. 57th St. (688-1843).

ROLF WALZ—An installation titled "Disturbing Familiarity" that incorporates mirrors, glass, colored liquid, and lights; through 12/12. Baron/Boisante, 50 W. 57th St. (581-9191).

TOM WESSELMANN—New cut-out metal works that refer to the works of Cezanne, Johns, Leger, Lichtenstein, Matisse, and Warhol; through 11/14. Janis, 110 W. 57th St. (586-0110).

SoHo and TriBeCa

SUZANNE ANKER—A sculpture installation that represents the artist's vision of the future, using such materials as stainless steel fibers, resin, aluminum, artificial skin and human hair, and computer print-outs; through 12/3. B4A, 510 Broadway (925-9735), Thur.–Sat. 11–6.

MASSIMO ANTONACI/SOL LEWITT—Minimal wall sculptures made with glass, tar, and paint/Large-scale works on paper; through 11/21. Weber, 142 Greene St. (966-6115).

PETER H. BEGLEY—Recent abstract paintings; through 11/28. Clasen, 470 Broome St. (334-0277).

MIGUEL BERROCAL—Interlocking figurative sculpture from the 1960s and 1970s; through 12/5. Katzen, 345 W. Broadway (219-0165).

POWER BOOTHE—Recent paintings, drawings, and watercolors that contain a spiral image; through 11/21. Morrison, 59 Thompson St. (274-9059).

JEFFREY BROSK—Wood and stone wall sculptures; through 12/5. Rosenberg, 115 Wooster St. (431-4838).

KENNETH CAPPS—New sculpture that utilizes the energy forces of magnetism and radio static electric sound; through 12/19. Engelhorn, 470 Broome St. (966-6882).

SAINT CLAIR CEMIN—Small ceramic sculptures and watercolors that comment on the human condition; through 12/5. Kasmin, 74 Grand St. (219-3219).

JOHN CHAMBERLAIN—Recent large-scale wall reliefs and free-standing sculptures composed primarily of black, white, and unpainted metal; through 11/28. Pace, 142 Greene St. (421-3292).

DAVID CHOW—New paintings; through 12/5. Lipton, 67 Prince St. (925-7140).

NANCY CHUNN—Paintings that comprise the first half of a series chronicling the history of China, plus preliminary sketches, written notes, and painting studies; through 11/28. Feldman, 31 Mercer St. (226-3232).

JOHN CLEM CLARKE—Paintings that appear to be based on scenes from 1940s and 1950s American movies, executed in a cartoon-like style; through 11/28. Meisel, 141 Prince St. (677-1340).

CORA COHEN/ANNE DELEPORTE—Abstract paintings/ Video projections. Through 12/3. A/C Project Room, 580 Broadway (226-7271).

BRUCE CONNER—A survey of drawings, assemblages, and engraving collages from 1962 to 1992; through 11/28. Marcus, 578 Broadway (226-3200).

CAROL KREEGER DAVIDSON—A bronze installation and paper works; 11/11–12/26. Humphrey, 594 Broadway (226-5360).

LYDIA DONA—Recent paintings; through 12/31. Cugliani, 40 Wooster St. (925-8792).

LEONARD DREW—New sculpture made with bales of cotton and stained with rust; through 12/19. Thread Waxing Space, 476 Broadway (966-9520).

GEORGE DUREAU/W. STEVE RUCKER—Paintings with allegorical themes, using imagery drawn from Classical mythology, the Baroque period, and the artist's own life/An installation that deals with social and environmental issues. Through 12/23. Roger, 136 Greene St. (966-4017).

JIMMIE DURHAM—An installation divided into halves that examines opposites, one based on the Shakespearean character Caliban, and the other a display of works on paper and sculptures of PVC and mud; through 12/5. Klagsbrun, 51 Greene St. (925-5157).

NANCY DWYER—Sculptural works that use repetition and simple systems to create a kind of concrete poetry; through 11/28. Baer, 476 Broome St. (431-4774).

CHRISTIAN ECKART—Recent paintings that depict imagery based on video prints generated from commercially available or broadcast videos, using tattoos, drag racing mishaps, and two-girl sex as subject matter; through 11/18. Rubin Spangle, 395 W. Broadway (226-2161).

GIL FERRER—Multi-media paintings of flags; through 11/28. Claramunt, 375 W. Broadway (431-3456).

RAFAEL FERRER—Recent paintings that transform scenes of everyday life in the Dominican Republic into mysterious events; through 12/2. Hoffman, 429 W. Broadway (966-6676).

ERIC FISCHL—Five new paintings that examine rituals of suburban leisure and the dissonance between cultures in proximity, plus two life-size and three smaller bronze sculptures of nude figures; through 12/19. Boone, 417 W. Broadway (431-1818).

CHRIS FREEMAN—Large-scale tableaux that combine abstract painting and photographs; through 12/19. Private/Public, 561 Broadway (966-8639), Fri. and Sat. 11–6.

FRANK GERRITZ—Drawings, prints, and sculpture; through 12/5. Stark, 594 Broadway (925-4484).

LAWRENCE GIPE—An installation of new paintings titled "The Century of Progress Museum"; through 11/21. Blum Helman Warehouse, 80 Greene St. (226-8770).

KENNETH GOLDSMITH—Works that use text from such diverse sources as James Joyce, MC Hammer, and the Latin poet Catallus to produce a playful and perverse form of poetry; through 11/28. Lee, 588 Broadway (966-2676).

KEITH HARING—Works executed between 1980–83 from the artist's estate, including chalk subway drawings, large-scale murals, painted objects, and drawings; through 1/9. Shafrazi, 130 Prince St. (274-9300).

BRYAN HUNT—New etchings and photogravures; through 11/29. Crown Point, 568 Broadway (226-5476).

DAVID ITCHKAWICH—A retrospective of etchings spanning the years 1968 to 1991; through 11/21. F.D.R., 670 Broadway (777-3051).

JOAN JONAS/RODNEY GRAHAM—New works by both; through 12/23. Hearn, 39 Wooster St. (941-7055).

TRACEY JONES—Recent paintings; through 12/5. Harris, 524 Broadway (941-9895).

REUBEN KADISH—Ink drawings from the early 1970s referred to by the artist as his "Watergate" series and monotypes from the late 1980s; through 11/21. Einstein, 591 Broadway (226-1414).

MIKE KELLEY—New wood sculptures and drawings; 11/14–12/12. Metro Pictures, 150 Greene St. (925-8335).

IRVING KRIESBERG—Recent paintings and terracotta sculpture; through 12/5. Perlow, 560 Broadway (941-1220).

JULIAN LETHBRIDGE—New paintings; through 12/3. Cooper, 155 Wooster St. (674-0766).

SIMON LEUNG/ANDREA ZITTEL—An installation of "drawings" made with pinpricks/A kitchen-bathroom unit and uniform designs. Through 11/28. Rosen, 130 Prince St. (941-0203).

ANDREW LORD—New ceramic sculpture; 11/14–1/9. 65 Thompson Street, 65 Thompson St. (219-2219).

AL LOVING—New painted constructions made with rag paper that is torn into shapes; through 12/1. Kelly, 591 Broadway (226-1660).

JUDY KENSLEY MCKIE/TODD MCKIE—Hand-carved wood and cast bronze furniture based on animal shapes/Paintings of primitive figures against abstract backgrounds. Through 12/5. Helander, 415 W. Broadway (966-9797).

GIAN MARCO MONTESANO—New paintings; through 11/28. Lipton, 100 Prince St. (431-9253).

MATT MULLICAN—An installation of chambers that house images, artifacts, and computer-generated video; through 12/19 (closed from 11/29–12/1). Gladstone, 99 Greene St. (431-3334).

SABINA OTT—Encaustic paintings on mahogany panels that use the image of the rose as a metaphor for idealized and erotic love and the female body; 11/14–12/5. Cowles, 420 W. Broadway (925-3500).

PHILIP PEARLSTEIN/CHRISTOPHER WILMARTH—New paintings that use the figure more or less incidentally with interior objects and views from the window/ Four glass and steel sculptures from the 1970s. Through 12/5. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

A.R. PENCK—Drawings executed over the last 15 years, including portraits of friends, notations of daily life, self-portraits, stick figures, and abstract works; through 11/21. Nolan, 560 Broadway (925-6190).

RICHARD PRINCE—A suite of 11 etchings titled "Black Jokes"; through 11/30. Sylvester, 10 Leonard St. (941-0074).

DAVID REED/ALDO ROSSI—Recent abstract paintings characterized by swirling, ribbon-like brushstrokes; through 11/28/Recent drawings and hand-colored prints depicting the architect's familiar images of domestic architecture; through 12/12. Protetch, 560 Broadway (966-5454).

ALEXIS ROCKMAN—A monumentally-scaled painting on the theme of evolution, and related watercolors; through 11/28. Sperone Westwater, 121 Greene St. (460-5497).

JANN ROSEN-QUERALT—A "garden" installation that represents the balancing point between human control and wild nature, using blocks of melting ice, earthworms, mud, and other evocative materials and objects; through 11/28. Yi, 249 Centre St. (334-5189).

CYNTHIA SCHIRA—Recent fiber weavings based on landscapes in Kansas and the Adirondacks; through 11/25. Franklin Parrasch, 588 Broadway (925-7090).

LYNN SCHNURNBERGER—Recent collages; through 11/24. Wynn Kramarsky, 560 Broadway (925-7895).

TONY SMITH—Works that have never been shown, including two unique plaster models from 1961 and 1962 and a series of spray paintings on canvas from 1956; through 11/28. Cooper, 155 Wooster St. (674-0766).

FRED STONEHOUSE—Paintings that depict seemingly irrational combinations of images in disjointed narratives; through 11/28. M-13, 72 Greene St. (925-3007).

PATRICK STRZELEC—Five large-scale minimal sculptures; through 11/14. Toll, 146 Greene St. (431-1788).

MICHELLE STUART—Works from the 1970s using earth and stones on paper that capture the passage of time as revealed by place; through 11/14. Fawbush, 76 Grand St. (274-0660).

LAUREN SZOLD—A work in which a mixture of flour, eggs, salt, and water has been poured on the gallery's floor, its shape and condition dictated by gravity and the weather; through 11/14. 303, 89 Greene St. (966-5605).

TODT/DIETER APPELT—Collaborative sculpture and objects titled "Smell Freedom"/Photographs from the late 1970s. Through 11/14. P.P.O.W., 532 Broadway (941-8642).

LYNN UMLAUF—Painted metal and rubber sculpture, and drawings on paper, metal, and rubber, all completed during the past six months at Spanocchia in Tuscany; through 12/19. Penine Hart, 152 Wooster St. (982-0194).

JUAN USLE—New works; 11/13–12/19. Good, 532 Broadway (941-8066).

LIENHARD VON MONKIEWITSCH—Concrete reliefs painted with dark pigments; through 11/19. Auchincloss, 558 Broadway (966-7753).

ANDY WARHOL—Paintings completed between 1984 and 1986; through 1/9/93. Gagosian, 136 Wooster St. (228-2828).

MATTHEW WEINSTEIN—New paintings; 11/14–12/19. Sonnabend, 420 W. Broadway (966-6160).

ROBERT WILLIAMS—Paintings with imagery drawn from comic books, rock-n-roll music, skateboarding, surfing, and hot-rod cars; through 11/21. Cutler, 379 W. Broadway (219-1577).

CHRISTOPHER WOOL—New paintings; through 11/14. Luhring Augustine, 130 Prince St. (219-9600).

ANDREW YOUNG/PETER WAITE—Recent paintings/ Works on paper from "The Highgate Series." Through 11/14. Beitzel, 102 Prince St. (219-2863).

BRENDA ZLAMANY—Portraits of cadavers, dead animals, and live subjects; through 11/18. Donahue, 560 Broadway (226-1111).

Other

BRUCE DORFMAN—Recent painted collages; through 11/24. New School, 66 W. 12th St. (229-5615).

ROSALYN DREXLER—New figurative paintings from her series, "Life: The Magic Show"; 11/12–29. La Mama, 6 E. 1st St. (505-2476).

RICHARD FRAENKEL—Paintings inspired by Danish architecture and landscape; through 1/22/93. Consulate General of Denmark, 825 Third Ave., at 50th St. (223-4545), Mon.–Fri. 9:15–4:30.

DOUGLAS FRASER—Large-scale paintings that evoke WPA murals, on themes of technology, the workplace, and sports; through 11/29. Illustration, 330 E. 11th St. (979-1014).

GOTSCHO—Sculpture made with articles of clothing, fragments of furniture, and other objects, by this French artist who is also a body-builder; 11/17–1/9/93. Grey Art Gallery & Study Center, 33 Washington Place (998-6780).

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still life and landscape paintings/Recent jewelry; 11/14–12/22. Davis & Langdale, 231 E. 60th St. (838-0333).

DAVID SHAPIRO—Recent sculpture and an installation; 11/13–12/6. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

ESPHYR SLOBODKINA—A retrospective of paintings, sculpture, and book illustrations by this 84-year-old artist who was born in Siberia; through 12/14. Baruch College, 135 E. 22nd St. (387-1006),Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

JORGE TACLA—Large-scale landscape paintings by this Chilean painter that recall the Pacific shoreline and the rocky Atacama Desert of Chile, based on memory and imagination; through 12/16. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8732).

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181), $3 admission. "Word as Image: The Art of Chinese Seal Engraving"; through 12/12.

ELKON—18 E. 81st St. (535-3940). Surrealist works by Bellmer, Dali, De Chirico, Ernst, Giacometti, Miro, Picasso, Tanguy, others; through 12/19.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Contemporary British ceramics by Feibleman, Godfrey, Hayes, Price, Rie, Swindell, Verdon, Ward, others; through 12/22.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "The Artist as Explorer," with works by Bierstadt, Catlin, Crawford, Heade, La Farge, O'Keeffe, others; through 12/24; "The American Arts & Crafts Movement," with works by Greene & Greene, Wright, others; through 12/24.

HORAN—35 E. 67th St. (517-9410). "Pitched Black," with works by Johns, Kline, Marden, On Kawara, Serra, Stella, Stout, Warhol, others; through 12/19.

KENT—47 E. 63rd St. (980-9696). African and Modern works by Archipenko, Gonzalez, Hepworth, Moore, Nolde, Picasso, others; through 12/4.

SHEPHERD—21 E. 84th St. (861-4050). English watercolors from the 18th and 19th centuries, by Allingham, Goodwin, Ruskin, Sowerby, Turner, others; through 11/28.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Works by young Spanish artists living in New York, including Badiola, Busto, Civera, Irazu, Torres, Usle, others; 11/12–12/31.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Works by Bluhm, Goldberg, Jensen, Krasner, Nevelson, Ossorio, Resnick, Stamos, others; through 12/19.

YORK—21 E. 65th St. (772-9155). Paintings, drawings, and sculpture by 19th and 20th-century American artists, including Audubon, Cassatt, Dove, Sheeler, Sully, others; through 11/21.

57th Street Area

DINTENFASS—50 W. 57th St. (581-2268). "Vote," with works by gallery artists and artists represented by the P.P.O.W. gallery, including Barnet, Granet, Gwathmey, Laemmle, Lawrence, Rupp, Weems, Wong, others; through 11/28.

DRUTT—724 Fifth Ave. (974-7700). Paintings and works on paper by European artists from the 1960s through the 1980s, by Assadour, Bores, De Coninck, Esteve, Garbell, Lesieur, Matta, Rohner; through 12/15.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

KENNEDY—40 W. 57th St. (541-9600). "America as Emblem," with prints of emblematic forms used to represent America from the late 16th century through to the Centennial Exposition of 1876; through 11/28. Kennedy, 40 W. 57th St. (541-9600).

LITTLEJOHN/STERNAU—41 E. 57th St. (980-2323). Works by Boynton, Bumiller, Goodman, Heffernan, Morphesis, Willis; through 12/5.

MARLBOROUGH—40 W. 57th St. (541-4900). "Modern Sculpture," with works by Brancusi, Calder, Giacometti, Hepworth, Leger, Miro, Picasso, Rodin, others; "Books and Portfolios: 1957–1992," with works by Hockney, Johns, Katz, Marden, Rauschenberg, Welliver, Winters, others; through 11/28.

MATHES—41 E. 57th St. (249-3600). "The Pioneering Decade: 1910–1920," with works by Archipenko, Bluemner, Braque, Hartley, Leger, Malevich, O'Keeffe, Sheeler, Weber, others; 11/13–12/31.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (735-5365). Scale drawings of the Grand Canal in Venice by a team of young draftsmen at Venice's University Institute of Architecture and 19th-century photographs of Venice; through 1/14/93.

WASHBURN—20 W. 57th St. (397-6780). "The Room," with works by artists who showed their work at Alfred Stieglitz's Intimate Gallery, including Bacon, Dove, Hartley, Marin, O'Keeffe, Strand, others; through 12/5.

SoHo and TriBeCa

ARENA—128 Wooster St. (226-1420). New works by Haub, Kretschmer, Miller, Spurrier; through 11/21.

ARTISTS SPACE—223 W. Broadway (226-3970). "AIDS Forum: Merle Temkin—Window Screen Embroideries"; "Robert Farber: I Thought I Had Time—An Installation and Paintings from 'The Western Blot Series' "; "A New World Order II: Remapping Tales of Desire by Karen Atkinson & Associates"; "Ping Chong: A Facility for the Channeling and Containment of Undesirable Elements"; through 11/21.

BLONDIES—72 Thompson St. (431-8601). Works by Chaplin, Flamboyaet, Ryan, Wofford; through 11/28.

DAVIDSON—415 W. Broadway (925-5300). Sculpture by De Saint Phalle, Rickey, others; through 11/21.

FLYNN—113 Crosby St. (966-0426). Works by Korman, Leslie, Rabinowitch, Stout; through 11/28.

HAWKINS—448 W. Broadway (477-4699). "Ballots or Bullets: You Choose," with works by The Abortion Project, Bachman, Diamond, Faust, Minter, Rockman, Serrano, Sheehan, Staehle, Tiravanija, Tisdale, others; through 11/27.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

INGBAR—568 Broadway (334-1100). "New York Icons," with works by Christo, Haas, Estes, Pearlstein, Grooms, Slaughter, others; through 12/19.

INTERART CENTER—167 Spring St. (431-7500). "Dematerialism," with works by Baldino, Davidson, Ketchman, Minkowitz, Van Warmerdam; through 12/19.

JULIA ARTS FOUNDATION—578 Broadway (718-486-7704). "In and Out," with works by 13 artists from Britain and America, including Apfelbaum, Borrok, Caldicott, Liddell, Patterson, Szold; through 12/5.

KLARFELD PERRY—472 Broome St. (925-0849). Grafitti works by Crash, Daze, Futura 2000, Lady Pink, Lee; through 12/5.

KLEIN—594 Broadway (431-1980). "Ageometry," with works by Davie, Heilmann, Lang, others; 11/13–1/9.

PEARL—420 W. Broadway (966-5506). Works by Delaunay, Lutz, Von Wiegand; through 12/5.

PRETTO—103 Sullivan St. (431-3041). Paintings by Lea, Martinelli, Obering; through 11/28.

PROTETCH—560 Broadway (966-5454). "A New American Flag," with flag designs by Armajani, Kosuth, LeWitt, Lichtenstein, Ligon, Shea, Weiner; through 1/9/93.

RICCO/MARESCA—105 Hudson St. (219-2756). "Without Parallel," with works by Darger, Edmondson, Finster, Murry, Ramirez, Traylor, Yoakum; through 11/28.

ROEDER—545 Broadway (925-6098). Works by Kuehn, Marioni, Smith; through 11/21.

ROSEN—130 Prince St. (941-0203). Tattoo designs by Acconci, Baldessari, Diamond, Faust, Gonzalez, Prince, Weiner; through 11/28.

SHAPOLSKY—99 Spring St. (334-9755). Works by Celis, Hasen, Johnson, Kurtz, Manning, Rojas, others; through 12/5.

SNYDER—588 Broadway (941-6860). "Mythic Space: Native American Influences on American Art of the 1940s," with works by Barnet, Busa, Daum, Gottlieb, Wheeler; through 11/21.

SPERONE WESTWATER—142 Greene St. (431-3685). Works by Colson, Kuitca, Wegman; through 11/28.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Wall Drawings," with works by Eisenman, Munoz, Simmons; through 12/19.

TRIBECA 148—148b Duane St. (406-4073). Abstract paintings by Buhler, Chalfin, DeManuelle, Fishman, Goodman, Green, Kahn, Mintz, Rosenblat, Saito; through 11/21.

Other

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works by Andrews, Gross, Hecht, Marshall, Soyer, Weber, others; through 11/21.

GREENWICH HOUSE POTTERY—16 Jones St. (242-4106). "Artists & Industry," with works by Arman, Haring, Komar and Melamid, Kosuth, Sherman, Woodman, others; through 11/26.

PARSONS SCHOOL OF DESIGN—66 Fifth Ave. (864-5729). "INX: Firing Lines—Political Art 1980–1992," with black-and-white editorial page drawings by Cardo, Drescher, Guarnaccia, Kuper, Kozlowski, Shannon, Vorlet, others; through 12/4.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). "Lo Spirito: New Art from Italy"; through 1/10/93.

WHITE COLUMNS—154 Christopher St. (924-4212). Through 12/6: "Emerging Art from Japan."

PHOTOGRAPHY

DOLLY BEN-ELIEZER/REBECCA ZILENZIGER—Photographic collages of plant propagation in Israel/New black-and-white photographs. Through 11/28. Urdang, 23 E. 74th St. (288-7004).

JOHN DIVOLA—Black-and-white photographs of four sites in California, derived from details of high-speed 35mm negatives; through 11/28. Baum, 588 Broadway (219-9854).

SOPHIE FENWICK—Photographs of the New York City waterfront taken over the past year; through 11/30. The Seaman's Church Institute of New York, 241 Water St. (349-9090).

JAN GROOVER—Recent photographs of still-life arrangements; through 11/14. Miller, 41 E. 57th St. (980-5454).

ERNST HAAS—Documentary and abstract photographs taken between 1950–1975; through 12/5. Greenberg, 120 Wooster St. (334-0010).

DAVID HEALD—Photographs of Cisturcian abbeys in France; through 12/3. French Embassy, 972 Fifth Ave. (439-1406).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Photographs of Paris and its surroundings from the end of the 19th century through the 1930s, by Atget, Bing, Brassai, Cartier-Bresson, Kertesz, Man Ray, others; 11/12–12/31.

CONNIE IMBODEN/ROBERT FLYNT—Black-and-white photographs of nude figures that use the reflective surfaces of swimming pools and mirrors to create a dream-like state. Through 12/5. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. "From Sea to Shining Sea, A Portrait of America: Photographs by Hiroji Kubota"; 11/15–1/31.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 1/24/93: "Karsh: American Legends." Through 1/24/93: "Ernst Haas: In Black and White." Through 11/29: "Robert Lyons: Egyptian Time."

SUZANNE LAFONT—Recent photographs; through 11/21. Goodman, 24 W. 57th St. (977-7160).

ANNIE LEIBOVITZ—Portraits and other works taken over the past year, in color and black and white; through 12/5. Danziger, 415 W. Broadway (226-0056).

FRED MCDARRAGH—Photographs of Greenwich Village and its inhabitants from the late 1950s to the present; through 12/4. Camera Club of New York, 853 Broadway (260-7077).

RAY MORTENSON—Recent large-scale landscape photographs; through 11/29. Borden, 560 Broadway (431-0166).

NICHOLAS NIXON—Photographs of students at the Perkins School for the Blind in Watertown, Massachusetts and portraits of his wife and children from the ongoing series "Family Pictures"; through 12/5. Zabriskie, 724 Fifth Ave. (307-7430).

OPSIS—561 Broadway (966-8881). Photographs by Berridge, O'Connor, Williams; through 12/12.

LUIS GONZALEZ PALMA—Portraits of Mayan people by a 35-year-old Guatemalan architect; through 11/21. Lowinsky, 575 Broadway (226-5440).

HERB RITTS—Celebrity portraits; through 12/12. Staley-Wise, 560 Broadway (966-6223).

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-855-7882). Outdoor portraits taken with a large-format camera by Dawoud Bey and photographs by children from the Amboy Neighborhood Center; through 12/19.

EVA WATSON SCHUTZE—Platinum prints by this pioneering woman photographer and by other Photo-Secessionists, including Kasebier, Seeley, Stieglitz, White, others; through 12/5. 292, 120 Wooster St. (431-0292).

AARON SISKIND—Photographs from the 1930s through the 1960s that trace his transition from documentary images to the abstract style for which he is best known; through 11/21. Mann, 42 E. 76th St. (570-1223).

FREDERICK SOMMER/WEEGEE—Nineteen photographs taken between 1939 and 1945 that depict arid Arizona landscapes/Photographs taken on the streets of New York. Through 11/28. Pace/MacGill, 32 E. 57th St. (759-7999).

JAMES WELLING—Recent photographs made in the vicinity of Granite, Wyoming on the "gangplank," a natural formation in the Great Plains; through 12/18. Markey, 55 Vandam St. (627-4446), Tue.–Fri. 10–2.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900), Tue.–Sun. 1–4. "44th Annual Purchase Exhibition"; through 12/6.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Wed., Thu., Fri. 10 a.m.–5, Sat. and Sun. 1–6, closed Mon. and Tue. $3, $2 students, $1 seniors, free for children under 12. Through 1/10/93: "The School of the South: El Taller Torres-Garcia and Its Legacy." Through 1/10/93: "Recent Paintings by Candida Alvarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 1/3/93: "Meg Webster: Grand Lobby Installation." Through 12/19: "Manet to Picasso: Prints and Drawings from the Brooklyn Museum." 11/13–1/10: "Max Weber: The Cubist Decade, 1910–1920." 11/13–1/24: "Frederic Bazille: Prophet of Impressionism."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4:45, Sat. 12–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George...Washington That Is: The 200th Anniversary of the 1792 Election." Through 11/20: "To Please Every Taste: 18th-Century Prints from the Henry Francis DuPont Winterthur Museum."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 half-price admission), closed Thu. $10, students and seniors $8 (admission includes special 7-day pass to this museum and the Guggenheim Museum in SoHo). Through 1/3/93: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $6, students and seniors $3. Through 1/17/93: "Marc Chagall and the Jewish Theater." Through 1/24/93: "Robert Rauschenberg: The Early 1950s."

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 1/10/93: "The Dragon King of the Sea: Japanese Decorative Art of the Meijii Period from the John R. Young Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 11/22: "Magritte." Through 11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." Through 1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." Through 1/10/93: "The Century of Tung Ch'i-ch'ang." Through 1/17/93: "Masterworks from the Musée des Beaux-Arts, Lille." 11/17–3/7: "The Royal City of Susa: Ancient Near Eastern Treasures in the Louvre." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 1/10: "Antonio Martorell: La Casa de Todos Nosotros."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. (note: Matisse exhibition is open Wed.) $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift." Through 11/15: "Projects: Suzanne Lafont." Through 2/16/93: "The Artist and the Book in 20th-Century Italy." Through 1/12/93: "New Photography 8."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 11/29: "Growing Old in Spanish Harlem." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 1/3/93: "The NAMES Project AIDS Memorial Quilt." Through 12/27: "Mother Goose in New York: McLoughlin Books and the Art of Woodcut Illustration." Through 1/3: "Victorian Pleasures: 19th-Century American Board and Table Games."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6, closed Sun. and Mon. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." Through 1/9: "Mapping the New World." Through 1/30/93: "400 Years of Native American Portraits."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested admission $2. Through 1/10: "Postcards from Alphaville: Jean-Luc Godard in Contemporary Art, 1963–1992"; "7 Rooms/7 Shows"; "The Bells: Donald Lipski"; "Floating Reflections."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 11/15: "From the Studio: Artists-in-Residence, 1991–92."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 1/31/93: "Agnes Martin." Through 2/14/93: "Jean-Michel Basquiat." Through 11/29: "Alfonso Ossorio Drawings, 1940–1948: The Anatomy of a Surrealist Sensibility." Through 11/29: "Figurative Works from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 1/1/93: "Glenn Ligon: Good Mirrors are Not Cheap." Through 12/31: "Suzanne McClelland."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/11 at 7: "Important Impressionist and Modern Paintings and Sculpture from the Collection of Richard and Dorothy Rodgers," followed by "Impressionist and Modern Paintings, Drawings, and Sculpture, Part I." On view from 11/7. 11/12 at 10:30 a.m.: "Impressionist and Modern Paintings, Drawings, and Sculpture, Part II." On view from 11/7.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/11 at 10:15 a.m. and 2: "Impressionist Paintings and Drawings." On view from 11/7. 11/12 at 10:15 a.m. and 2: "American Indian." On view from 11/7. 11/17 at 7: "Contemporary Art, Part I." On view from 11/14.

SWANN—104 E. 25th St. (254-4710). 11/12 at 10:30 a.m.: "Rare Books." On view from 11/7.

MUSIC AND DANCE

COMPILED BY JOANNE CHEN

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

Miller Theatre, Broadway and 116th St. (854-7799).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 11

THE GUARNERI QUARTET—With soprano Lucy Shelton and oboist Ronald Roseman. Works by Haydn, Hindemith, Dohnanyi. Alice Tully Hall at 8. $28.

CABARET-IN-CONCERT SERIES—Alison Fraser makes her solo debut with "A New York Romance." 92nd St. Y's Tisch Center for the Arts at 8. $25.

CABARET COMES TO CARNEGIE—Pop-jazz vocalist Mary Cleere Haran mixes music with reminiscences of 1940s movie icons. Weill Recital Hall at 8. $20.

CONCERT ROYAL, original-instrument orchestra. With soprano Christine Brandes, alto Stephen Rickards, tenor Robert Craig, bass-baritone Kevin Deas. Merkin Concert Hall at 8. $20.

HOZAN YAMAMOTO, bamboo flutist. With the Karl Berger Trio. Japanese works and jazz selections. Japan Society, 333 E. 47th St. (752-3015), at 8. $20.

(R)EVOLUTIONARY-KEYBOARD SERIES—Anthony Davis. Works by Monk. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $15.

JUILLIARD SCHOOL CONCERTS—"An Afternoon of Chamber Music." Alice Tully Hall at 1. Free.

ST. BARTHOLOMEW'S CHOIR, James Litton conducting. Works by Durufle. St. Bartholomew's Church, 50th St. and Park Ave. (751-1616, X227), at 8. $10–$25.

MANHATTAN CHAMBER ORCHESTRA—Twentieth-century music. Symphony Space at 8. $10.

Thursday, November 12

NEW YORK PHILHARMONIC, Andre Previn conducting. With pianist Emanuel Ax. Works by Haydn, Ravel, Beethoven. Avery Fisher Hall at 8. $10–$50.

JAZZ AT LINCOLN CENTER—Drummer Art Taylor and his ensemble, Taylor's Wailers, celebrate the music of pioneering bebop pianist Bud Powell. Walter Reade Theater at 8 and 10. $30.

SUMMIT BRASS—Works by Bernstein, Cheetham, Handel, Gabrieli, others. Alice Tully Hall at 8. $10–$20.

THOS SHIPLEY, vocalist. Cabaret concert. Weill Recital Hall at 8. $15.

MUSICIANS FROM MARLBORO—Works by Haydn, Janacek, Dvorak, Mendelssohn. Metropolitan Museum of Art at 8. $15.

FAST FORWARD ENSEMBLE AND TAKEHISA KOSUGI—Recent works for electronics, acoustic instruments, and multi-media. Merkin Concert Hall at 8. $10.

AL JARREAU—With Joe Sample. The Paramount at 8. $30–$35.

DAVID HOLZMAN, pianist. Works by Wolpe, Pleskow, Griffes, Schoenberg, Beethoven. Miller Theatre at 8. $14.

MASAHIKO KONO, trombonist. With singers Lisa Sokolov and Ellen Christi. Roulette Piano Festival, 228 W. Broadway (219-8242), at 9. $7.

(R)EVOLUTIONARY-KEYBOARD SERIES—Frederic Rzewski. Works by Rzewski, Wolff, Braxton, King, Lyon. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $15.

TOM GOLDSTEIN, percussionist. With pianist Paul Hoffman. Works by Stuart S. Smith and Tom Pierson. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

NEW RENAISSANCE CHAMBER ARTISTS—Works by Morris Knight, Mark Kilstofte, Daniel Nightingale, Leonard Bernstein, Chester Biscardi, Randall Crafton. Greenwich House's Hayden Auditorium, 27 Barrow St. (242-4770), at 8. $10.

NOONDAY CONCERTS—Vocal-flute-harp ensemble The Venus Trio. Works by Stravinsky, Scarlatti, Bondon, more. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

BARGEMUSIC—Violist Misha Amory, violinist Theodore Arm, Cellist Warren Lash, pianist James Winn. Works by Winn, Beethoven, Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, November 13

NEW YORK PHILHARMONIC—See 11/12. Today at 2.

AMERICAN SYMPHONY ORCHESTRA, Leon Botstein conducting. With pianist Alan Feinberg. Works by Cage, Poulenc, Varese, Koechlin. Avery Fisher Hall at 7:25. $10–$25.

NEW YORK POPS, Skitch Henderson conducting. With soprano Cathy Foy. Works by Grieg, Grofe, Bernstein, Rodgers, Queen Liliuokalani. Carnegie Hall at 8. $12–$55.

NEW YORK FESTIVAL OF SONG—Works by Bernstein, Blitzstein, Copland, others. Weill Recital Hall at 8. $20.

PAUL BRADY, Irish vocalist. Works range from Celtic to rock to R&B. Symphony Space at 8. $19.50.

PAULA ROBISON, flutist. Works by Vivaldi, Bach. Metropolitan Museum of Art at 7. $30.

GILBERTO GIL, Brazilian singer. Town Hall at 8. $17.50–$30.

NEWBAND—Works by Harry Partch, Dean Drummond, John Zorn. Miller Theatre at 8. $12.

SAMM BENNETT, vocalist-percussionist. With David Weinstein. Roulette, 228 W. Broadway (219-8242), at 9. $7.

ART THIEME, folk singer. Greenwich House Music School, 46 Barrow St., (864-0344), at 8. $13.

LINDA RONSTADT—With Ray Santos and his orchestra. Roseland, 239 W. 52nd St. (307-7171), at 9. $27.50–$32.50.

AL JARREAU—See 11/12.

(R)EVOLUTIONARY-KEYBOARD SERIES—See 11/12.

SAMITE—Ugandan folk music. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

JUILLIARD SCHOOL CONCERTS—Juilliard Symphony, with Andre Raphel Smith conducting. With pianist Jeanie Chung. Works by Barber, Rachmaninoff, Beethoven. Alice Tully Hall at 8. Free (reserve).

BROOKLYN PHILHARMONIC ORCHESTRA, Dennis Russell Davies conducting. With keyboardist Philip Glass and the New York Choral Society. Works by Glass. Brooklyn Academy of Music, Opera House, 30 Lafayette Ave. (718-636-4100), at 8. $12–$25.

Saturday, November 14

NEW YORK PHILHARMONIC—See 11/12.

ORPHEUS CHAMBER ORCHESTRA—With soprano Martina Arroyo and bass Paul Plishka. Works by Shostakovich, Beethoven. Carnegie Hall at 8. $11–$36.

WALEED HOWRANI, pianist. Works by Howrani, Beethoven, others. Weill Recital Hall at 5:30. $30–$35.

GARY GINSTLING, clarinetist. Weill Recital Hall at 8:30. $13.50.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conducting. With the Mannes Chamber Choir. Works by Handel. 92nd St. Y's Tisch Center for the Arts at 8. $25–$30.

HAMZA EL DIN—Music of Nubia. Merkin Concert Hall at 8. $15.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz conducting. Late-fifteenth-century European instrumental and vocal music. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (749-660), at 8. $20.

PAULA ROBISON—See 11/13.

NEW MUSIC CONSORT STRING QUARTET—Works by Akemi Naito. Roulette, 228 W. Broadway (219-8242), at 9. $7.

LINDA RONSTADT—See 11/13.

(R)EVOLUTIONARY-KEYBOARD SERIES—"Blue" Gene Tyranny and Ushio Torikai. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $12.

MUSIC FROM CHINA—Ancient, regional-folk, and Cantonese-opera music. With guest Sheung Chi Ng. New York Historical Society, 170 Central Park West (873-3400, X246), at 7:30. $7.

CON BRIO ENSEMBLE—Works by Beethoven, Musolino, Tchaikovsky. Bruno Walter Auditorium at 2:30. Free.

BROOKLYN PHILHARMONIC ORCHESTRA—See 11/13.

Sunday, November 15

NATIONAL ARTS CENTRE ORCHESTRA OF OTTAWA, Trevor Pinnock conducting. With violinist Dmitry Sitkovetsky. Works by Prokofiev, Bruch, Mendelssohn. U.S. Premiere of Linda Bouchard's *Ressac.* Carnegie Hall at 8. $12–$50.

THOMAS HAMPSON, baritone. Works by Schumann, Vaughan Williams, Neidlinger, Rorem, Bernstein. Carnegie Hall at 2. $12–$42.

TIEN-YI AND SHIH-YI CHIANG, pianists. Works by Rachmaninoff, Scarlatti, Beethoven, others. Weill Recital Hall at 2. $15–$20.

PATRICIA MONSON, flutist. Weill Recital Hall at 8:30. $13.50.

CHAMBER MUSIC SOCIETY—With Arnold Steinhardt. Messiaen's "Quartet for the End of Time," more. Alice Tully Hall at 5 (lecture, one hour before). $15–$25.

MERCEDES SOSA, Argentinian singer. Avery Fisher Hall at 8. $30–$40.

SANTIAGO RODRIGUEZ, pianist. The Rachmaninoff series closes with "Six Etudes-tableaux," "Six Moments Musicaux," and "Nine Etudes-tableaux." 92nd St. Y's Tisch Center for the Arts at 3. $10.

AN DIE MUSIK, piano-strings-oboe ensemble. Works by Sapieyevski, Beethoven, Mozart. Merkin Concert Hall at 4. $8.

GOLIARD CONCERTS, Patricia Handy conducting. The group's tenth anniversary season opens with Martin's *Le Vin Herbe*. Merkin Concert Hall at 7:30. $12.

(R)EVOLUTIONARY-KEYBOARD SERIES—Installation-artist David Weinstein, with vocalist Shelley Hirsch. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $12.

DAVID BUECHNER, pianist, **CHARLES LIBOVE,** violinist, **RICHARD LOCKER,** cellist. Works by Mendelssohn. N.Y. Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. Free.

JOHN BUNCH TRIO—Jazz music on piano, bass, and drums. Church of the Heavenly Rest, Fifth Ave. at 90th St. (752-1428), at 5. $10.

RACHEL FRANKLIN, pianist. Works by Haydn, Bach, Zarebski, Rachmaninoff, Prokofiev. Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2:30. $12.

CANTATA SINGERS OF THE CHORAL SYMPHONY SOCIETY—Works by Bach. Christ & St. Stephen's Church, 120 W. 69th St. (864-7541), at 3. $15.

ASPEN WIND QUINTET—Works by Milhaud, Carter, and Janacek. New School Auditorium, 66 W. 12th St. (229-5689), at 2. $5.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conducting. Works by von Weber, Brahms. Mabel Dean Bacon High School, 345 E. 15th St. (969-0197), at 3. $8.

SERGEI EDELMANN, pianist. Works by Bach-Busoni, Beethoven, Chopin. Colden Center for the Performing Arts, Queens College/CUNY, Flushing (718-544-2996), at 2. $17.

FLORILEGIUM CHAMBER CHOIR AND ORCHESTRA, JoAnn Rice conducting. Works by Schutz, Schein. The German Church, 315 W. 22nd St. (718-387-2803), at 3. $10.

JAZZ AT SAINT PETER'S—Seonggwan Kim Trio. Saint Peter's Church, 619 Lexington Ave. (935-2200), at 7. $5.

MUSIC IN CHELSEA—Rob Scheps Trio and the Coltane Woodwind Quintet. St. Peter's Church, 346 W. 20th St. (691-6263), at 4. $6.

N.Y. TROMBONE ENSEMBLE—Transcriptions from 19th century opera. Hotel Wales, 1295 Madison Ave., at 6. Free.

BARGEMUSIC—See 11/12. Today at 4. $18.

Monday, November 16

ALICIA DE LARROCHA, pianist. Works by Soler, Schumann, de Falla. Carnegie Hall at 8. $14–$65.

WASHINGTON SQUARE COMTEMPORARY MUSIC SOCIETY—Guitarist William Anderson, violinist Rene Jolles, pianist David Holzman, and the Leonardo Trio. Works by Arthur Berger, Brian Fennelly, Leo Kraft, others. Weill Recital Hall at 8. $9.

AN DIE MUSIK—See 11/15. Tonight at 6:30. $10, with cocktails.

ANSSI KARTTUNEN, Finnish cellist. With pianist Tuija Hakkila. Works by Webern, Piazzola, Enescu, Schumann, others. Merkin Concert Hall at 8:30. $15.

COLUMBIA UNIVERSITY ORCHESTRA, George Rothman conducting. Works by Ives, Prokofiev, Dvorak. Miller Theatre at 8. $5.

MARY-CHAPIN CARPENTER—Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $25.

NOONDAY CONCERTS—Viol consort Parthenia. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

JUILLIARD SCHOOL CONCERTS—Juilliard Orchestra, James DePreist conducting. Works by Schuman, Walton, Bartok. Avery Fisher Hall at 8. $5–$10.

MICHAEL ROBINSON, composer. Original music for computer-controlled synthesizers. Saint Peter's Church, 619 Lexington Ave. (249-6328), at 8. $10.

PATRICIA BRADY-DANZIG, soprano. Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

Tuesday, November 17

THE PHILADELPHIA ORCHESTRA, Klaus Tennstedt conducting. With soprano Roberta Alexander. Works by Haydn and Mahler. Carnegie Hall at 8. $16–$60.

NEW YORK PHILHARMONIC—See 11/12. Tonight at 7:30.

CHAMBER MUSIC SOCIETY—See 11/15. Tonight at 7:30.

ST. LAWRENCE STRING QUARTET—Works by Mozart, Berg, Beethoven. 92nd St. Y's Tisch Center for the Arts at 8. $8–$12.

MUSICA DE CAMARA—French guitar-flute pair the Scharron-Carranza Duo. Works by Castelnuovo-Tedesco, Vazquez, others. Merkin Concert Hall at 8. $10.

MICHAEL LOFTON, baritone. Works by Pasquini, Brahms, others. St. Bartholomew's Church, Park Ave. at 50th St. (751-1616), at 6. $5.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. Note: Supertitles accompany all performances that are not in English. 11/11 at 8: Nash, Schmidt, and Jones's *110 in the Shade,* Gemignani conducting; soloists include Ziemba, Moore, Sutherland, Muenz, Forsythe, Charles, Baker. 11/12 at 7: Nash, Schmidt, and Jones's *110 in the Shade;* same as 11/11. 11/13 at 8: Nash, Schmidt, and Jones's *110 in the Shade;* same as 11/11. 11/14 at 1:30: Nash, Schmidt, and Jones's *110 in the Shade;* same as 11/11. 11/14 at 8: Nash, Schmidt, and Jones's *110 in the Shade;* same as 11/11. 11/15 at 1:30: Nash, Schmidt, and Jones's *110 in the Shade;* same as 11/11.

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. Note: No supertitles. 11/11 at 8: Puccini's *Tosca;* Badea conducting. soloists include Neblett, Ivanov (debut), Milnes, Loup, Held, Anthony, Short, Vernon, Musial-Aderer. 11/12 at 8: Puccini's *Madama Butterfly,* Rudel conducting; Soviero, White, Glassman, Pons, McCormick, Laciura, Byrne, Courtney, Aceto, Crouthamel. 11/13 at 7:30: Rossini's *Semiramide;* Marin conducting; Weidinger, Scalchi, Lopardo, Tumanyan, Wells, Cho, Forest, Yannissis. 11/14 at 1:30: Donizetti's *L'Elisir d'Amore,* Muller conducting; Swenson, Olsen, Frontali (debut), Dara, Murphy. 11/14 at 8: Puccini's *Tosca;* same as 11/11 except Dimitrova for Neblett, and Finckel for Musial-Aderer. 11/16 at 7:30: Rossini's *Semiramide,* same as 11/13. 11/17 at 8: Puccini's *Tosca;* same as 11/14, except Bartolini for Ivanov.

Amato Opera

AMATO THEATRE—319 Bowery (228-8200). Through 5/16/92. Tickets: $16. 11/13–11/14 at 7:30: Gounod's *Faust,* Anthony Amato conducting.

Other

LI BAO-CHUN AND HIS PEKING OPERA TROUPE—Taipei Theater, McGraw-Hill Building, 1221 Sixth Ave. (373-1850). 11/12–11/14 at 7:30; 11/15 at 2: *The Monkey King Raids the Heavens.* $8.

VILLAGE LIGHT OPERA GROUP—Fashion Institute of Technology's Haft Auditorium, 227 W. 27th St. (279-4200). 11/14 at 8, 11/15 at 2: Gilbert and Sullivan's *The Gondoliers.* $10–$22.

ECLECTIX! CHAMBER ORCHESTRA—CAMI Hall, 165 W. 57th St. (718-729-7785). 11/14 at 8: Scenes from Ron Whyte and Lee McClure's new opera *Voice.* Also featuring the Paramount Brass Ensemble. $9.

GILBERT & SULLIVAN SOCIETY—CAMI Hall, 165 W. 57th St. (722-1285). 11/13 at 8: "Another Crazy Concert" features soprano Victoria Devany, mezzo-soprano Julia Davidson, bass-baritone Michael Collins, accompanist Andi Stryker-Rodda. Free.

BRONX ARTS ENSEMBLE, Pablo Zinger conducting. Lehman Center for the Performing Arts, Bedford Park Boulevard West, Bronx (518-4242). 11/14 at 7: Jaure's Lamarque-Pons's *Marta Gruni,* in concert. Free (tickets required).

DANCE

New York City Ballet

NEW YORK STATE THEATER—11/17–2/21/93. Tickets: $9–$60; $10–$1,000, opening night. 11/17 at 7:30: The opening-night benefit features a one-time performance of Peter Martins's new *pas de deux,* plus George Balanchine's *Symphony in Three Movements* (Stravinsky), *Tchaikovsky Pas De Deux* (Tchaikovsky), and *Cortege Hongrois* (Glazounov).

Takarazuka

JOYCE THEATER—Through 11/15. Tickets: $26. 11/11, 11/14 at 2 and 8; 11/12–11/13 at 8; 11/15 at 2: Mix of traditional Eastern dance and mythology with contemporary Western music and choreography.

American Ballroom Theater

THE JOYCE THEATER—11/17–11/29. Tickets: $28. 11/17 at 7: An evening of waltzes, jitterbugs, and sambas.

Other

DIA CENTER FOR THE ARTS—155 Mercer St. (431-9232). 11/12–11/13 at 8:30: The Salon Project presents Lynn Brown, Chris Ferris, Keith Glassman, Yoko Yamanaka. $10.

REBECCA KELLY DANCE—Florence Gould Hall, 55 E. 59th St. (355-6160). 11/12 at 8: *Drums!, Undercurrents, The Nameless,* and *Those.* $25.

COLLOQUIUM—Merce Cunningham Studio, 55 Bethune St. (727-0784). 11/13 at 9; 11/14–11/15 at 8: Contemporary dance. $10.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 11/12–11/14 at 8, 11/15 at 3: Merian Soto and Pepon Osorio in *Historias.* $12.

DANSPACE PROJECT—St. Mark's Church, Second Ave. and 10th St. (674-8194). 11/12–11/15 at 8:30: The Young Korean Choreographers and Composers Concert. $10.

AMERICAN TAP DANCE ORCHESTRA—Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284). 11/13–11/14 at 7 and 9: *In Walks Bud* and *Wrap Around Sound.* $12.

SUSAN HEFNER AND DANCERS—Sanford Meisner Theatre, 164 11th Ave. (673-0074). 11/13–11/14 at 10: *Marrow Clamor.* $10.

MOVEMENT RESEARCH—Judson Memorial Church, 55 Washington Square South (477-6854). 11/16 at 8: Allyson Green, Ishmael Houston-Jones, John Marinelli. Free (reserve).

JUILLIARD DANCE DIVISION—Juilliard Theater, 155 W. 65th St. (769-7406). 11/12–11/13 at 8, 11/14 at 1: Spring-performance previews, student choreography. Free.

NASZA NIEDZIELA—Colden Center for the Performing Arts, Queens College/CUNY, Flushing (516-775-1423). 11/15 at 2: Polish dance groups. $15.

THALIA SPANISH THEATRE—41-17 Greenpoint Ave., Queens (718-729-3880). 11/13 at 8: Andrea Del Conte and the American Spanish Dance Theatre perform flamenco and classic Spanish dance. $13.

DAVID ROUSSEVE AND REALITY—Brooklyn Academy of Music, Majestic Theater, 30 Lafayette Ave., Brooklyn (718-636-4100). 11/12–11/14 at 8: *Urban Scenes/Creole Dreams.* $10–$25.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 11/11–11/15 at 9 and 11: Yvonne Meier in *The Shining.* 11/12–11/15 at 7:30: Sekou Sundiata and Craig S. Harris in *The Circle Unbroken Is a Hard Bop.* $8.

LA MAMA—74A E. 4th St. (475-7710). 11/12–11/14 at 10: Iris Rose, Joshua Fried, and Gary Ray present *Typhoid 911.*

NADA—167 Ludlow St. (420-1466). 11/12–11/15 at 8: Richard Stone's *One With the Gremlin.*

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International (938-9100). Casual. Contemporary American. Spcls: filet of baby red snapper in crispy potato scales, harvest pot au feu, farm venison with seckel pear, grilled filet of Black Angus with souffle potatoes. Res. nec. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–2:30. D Tue.–Thu. 6–10, Fri.– Sat. to 11. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

APPLE—17 Waverly Pl., bet. Broadway and University Pl. (473-8888). Casual. Vegetarian-Vietnamese. Spcls: stuffed boneless chicken, crispy seitan with pecans, broiled boneless Vietnamese duck. Res. sug. L Mon.–Fri. 11 a.m.–4:30. Br Sat.–Sun. 11 a.m.–4:30. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(M)** **AE, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef, veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets daily for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE, MC, TM, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, herb-roasted salmon, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts. (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

ZUTTO—77 Hudson St. (233-3287). Casual. Japanese. Spcls: negimaki, morami yaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. to 11. **(I)** **AE, CB, DC, MC, TM, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100–200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled New York shell steak with caramelized shallot sauce, grilled fresh salmon with tarragon wild rice pancake, lasagna of grilled chicken, sundried tomato and spinach. L Mon.– Fri. 11:30 a.m.–4. Br Sat.– Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M)** **AE, DC, MC, V.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W. 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

MONTE'S—97 MacDougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Tue.–Sun. **(I–M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(E)** **AE, DC, MC, TM, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

LUXE—24 E. 21st St. (674-7900). Casual. Contemporary American. Spcls: sauteed salmon with tomato bouillon and honshimeji mushrooms, crisp basil red snapper with whipped potato and parsley root, roast loin of lamb with a buckwheat polenta and banyula vinegar sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private parties for 40–50. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MARIO'S—7 E. 30th St. (532-7787). Casual. Italian. Spcls: broiled veal chop, grilled or poached salmon, homemade lasagna. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–3. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11, Sun. 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight, Sun. 3–10. Ent. Mon.–Sat. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PORTFOLIO—4 W. 19th St. (691-3845). Casual. Italian-American. Spcls: hazelnut calamari, homemade mushroom ravioli with garlic cream, pappardella with wild mushroom cream and braised chicken breast. Res. sug. L Mon.–Fri. 11:30–4. L and Br Sat.–Sun. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. 4–10. **(M)** **AE, DC, MC, TM, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of At*lantic salmon in horseradish crust with cucumbers* and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9, Sat. 5–8. Private parties for 150. Closed Sun. **(I)** **AE, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight, Sun. 5:30–10. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from *12:30–2:30. D cruise sails nightly from 7–10.* Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

ZIP CITY BREWING CO.—3 W. 18th St. (366-6333). Casual. American-Pub. Spcls: yellowfin tuna chili with black beans and creme fraiche; rabbit, venison and *wild boar sausages with warm lemon potato salad;* smoked chicken, avocado and three tomato salad with basil vinaigrette. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Private parties for 70. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcls: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BILL HONG'S—227 E. 56th St. (751-4048). Casual. Cantonese. Spcls: lobster roll, breaded chicken with mixed chinese vegetables, shrimp with chinese broccoli and straw mushrooms. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 3–11, Sun. 2–11. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, broiled langoustine and lobster. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, *Fri.–Sat. to 1 a.m., Sun. noon–midnight.* Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. *boneless shell steak, Cajun catfish. Res. for 6 or more.* Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to *11:30. Complete pre-theater D 5–6:15; after-theater D* 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties 15–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., bet. 53rd–54th St. (759-7086). Casual. French. Spcls: endive salad with Roquefort cheese, country toast with goat cheese and duck breast, grilled Norwegian salmon with mustard sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–*Fri. noon–3. D Mon.–Thu.* 5:30–10:30, *Fri.–Sat. to* 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, *crêpes soufflés. Res. nec. L Mon.–Sat. noon–3.* D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St., in the Loews New York Hotel (753-1515). Casual. American. Spcls: pan-roasted baby chicken with garlic mashed potatoes, smoked and grilled filet mignon with wild mushrooms, rosemary shrimp pizza with black olives and mozzarella. Res. nec. B daily 7 a.m.–11:30. L daily 11:30 a.m.–4. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PIETRO'S—232 E. 43rd St. (682-9760). Casual. American-Italian steakhouse. Spcls: chopped salad, steak for 2, shell macaroni with brown veal marrow. Res. sug. L Mon.–Fri. noon–4. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. *Private parties for 30–150. Prix fixe D. Free D* parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. *Continental. Spcls: broiled salmon steak with* champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D

Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3-6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

AGLIO e OLIO—145 W. 55th St. (582-9589). Casual. Italian/Mediterranean. Spcls: spaghetti with asparagus and prosciutto in a lemon cream sauce, whole roasted sea bass with grilled eggplant and sweet red pepper oil, stufato di pollo in crosta, tomato risotto with calamari and fresh oregano. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sat. 11 a.m.–3. D Tue.–Sat. 5:30–11, Mon. to 10. Private parties for 40. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30.

D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon with tomatillo salsa, pickled vegetables, and salmon roe; grilled lobster with stuffed squid, clams, and red chile shellfish broth; grilled rabbit loin with cilantro oil, habanero, and braised leg in a crisp tortilla. Res. sug. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 6–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Dancing nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—*The Pierre, 2 E. 61st St.* (940-8185). Formal. Contemporary Continental. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–noon. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–5:30. **(E)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. ***Carlyle Restaurant:*** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Casual. Northern Italian. Spcls: salmon in a cream sauce with raisins; fettuccine Adriatica with shrimp, tomato and basil; veal chop with sundried tomatoes and mushrooms. Res. sug. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St, in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat.

11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

KULU—1770 Second Ave., bet. 92nd–93rd St. (996-4550). Dress opt. Modern American. Spcls: lobster lasagna with pesto ricotta and wild mushroom, grilled steak with frites allumettes and tomato chutney, magret duck breast with pickled cucumbers and blackberry dressing. Res. sug. D daily 5:30–11. Private parties for 200. **(M)** **AE, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: ginger marinated grilled tiger shrimp over couscous and arugula, Maine lobster with julienne of leeks and carrots in filo pastry, filet mignon dusted in pistachio nuts with a merlot wine sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Buffet Br Sat.–Sun. 11/30 a.m.–3. D daily 6–10:30. Dancing every Fri.–Sat. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **(M)** **AE, CB, DC, MC, V.**

WILKINSON'S SEAFOOD CAFE—1573 York Ave., bet. 83rd–84th Sts. (535-5454). Dress opt. American-seafood. Spcls: snapper with sake and black bean sauce, grilled marinated swordfish, roast lobster with sauce American, Res. sug. D only Mon.–Sat. 6–10:30, Sun. 5–9. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BTI WEST—250 W. 86th St. (875-0460). Casual. Burmese-Thai-Indonesian. Spcls: Indonesian rijstaffel feast, BTI red curry duck, Burmese ginger and tealeaf salads. Res. sug. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Private parties for 50. Also **BTI East, 1712 Second Ave., bet. 88th–89th Sts.** (427-1488). **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St. (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)** **AE, MC, V.**

JOSEPHINA—1900 Broadway, bet. 63rd–64th Sts. (799-1000). Casual. International. Spcls: grilled ginger glazed calamari, pan-seared sesame coated yellowfin tuna with miso-wasabi sauce, horseradish crusted Norwegian salmon. Res. sug. L Tue.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–f3. D Tue.–Fri. 5:30–midnight, Sat.–Mon. 5–midnight. Private parties for 100–150. **(M)** **AE, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

BRONX

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon–2. D Mon.–Thu. 8–midnight, Fri.–Sat. 9–3 a.m., Sun. 8–1 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ACTIVITIES FOR CHILDREN

COMPILED BY JOANNE CHEN

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conducting. **Happy Concerts for Young People.** For ages 6–12. 11/14 at 11 and 1: Wooden soldiers spring to life in "Babes in Toyland." An optional benefit with games and treats follows the last show. Avery Fisher Hall, Lincoln Center (704-2100). $15–$30.

BLACK BOX THEATRE—Peter Rabbit and Me. For Grades 1–4. 11/12–11/13 at 7, 11/14 at 2 and 4:30: Playwright Aurand Harris brings scenes from Beatrix Potter's *The Tale of Peter Rabbit* to the stage. 32 Washington Place (998-5278). $5.

WINGS THEATRE COMPANY—The Magnificent Clothes of Millicent Montrose. For ages 5–12. 11/14–12/27. Sat. and Sun. at 1: A musical by Bill Solly. 154 Christopher St. (627-2961). $5.

CHILDREN'S BOOK AND ACTIVITY FAIR—11/13–11/15 from 11 a.m. to 6: Hundreds of new books and classics, plus storytelling and sing-a-longs. Authors, illustrators, Curious George, and others drop by. World Financial Center, Battery Park City (945-0505). Free.

CHILDREN'S COMEDY/MAGIC HOUR—Lulu the Clown and the Amazing Shawnee. For ages 2–9. Sun. at 2: Laughs, magic tricks, and audience participation. Stand-Up N.Y., 236 W. 78th St. (595-0850). $7.

BANK STREET CENTER—North, South, East, and Jim West. 11/14 at 2: West tells other country's tales with puppets and song. Bank Street College Auditorium, 610 W. 112th St. (875-4727). $3; adult $6.

YOUTH-IN-DANCE—For ages 6–18. Through 1/93. Wed. and Fri. from 3:30–6: Learn modern, jazz, and ethnic dance from the Elinor Coleman Dance Ensemble. Al Smith Recreation Center, 80 Catherine St. (226-5767). Free; reserve.

THEATREWORKS/USA—Freaky Friday. For ages 7 and up. 11/15 at 12:30: A musical about a teen who switches into her mom's body. Variety Arts Theatre, Third Ave. at 14th St. . . **Columbus.** For ages 7 and up. 11/14–11/15 at 12:30: A musical bio. Promenade Theatre, Broadway and 76th St. (677-5959). $16.

HENRY STREET SETTLEMENT—Ballet Hispanico Student Company. For ages 4 and up. Sun. at 2: Classical and contemporary Latino dances. Louis Abrons Arts Center, 466 Grand St. (598-0400). $3; adults $4.

WEST END GATE—Puppets to Go. For ages 3–9. Sat. at 1: Bob Nathanson performs a modern American-style *Little Red Riding Hood.* 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $7.

CHILDREN'S MAGIC MATINEE—Todd Robbins and Imam. For ages 4–10. Sat at 2: An hour of magic with audience participation. Mostly Magic, 55 Carmine St. (924-1472). $10, reserve.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Story and Song. 11/12 at 4: For ages 6 and up. African and African-American stories and music. Columbus Branch, 742 Tenth Ave. (586-5098). 11/17 at 3:30: For ages 4–8. Kathy Price Van Felix performs "Music, Movement, and Storytelling." Jefferson Market Branch, 425 Sixth Ave. (243-4334); reserve. 11/17 at 4: For ages 4–8. "Songs Say So Much" with Jeff Sorg. New Amsterdam Branch, 9 Murray St. (732-8186). . .**Tap Dancing.** For ages 8 and up. 11/12 at 4: A workshop with Miriam Bernabei. Wear shoes with leather soles. Fort Washington Branch, 535 W. 179th St. (927-3533); reserve. . .**Drawing workshop.** For ages 6 and up. 11/12 at 4: Don Bolognese leads "Draw the First Thanksgiving." Ottendorfer Branch, 135 Second Ave. (674-0947); reserve. . .**Mime workshop.** For ages 8 and older. 11/13 at 4: With Graciela Binaghi. 115th St. Branch, 203 W. 115th St. (666-9393); reserve. . .**The Dino Show.** For ages 5–8. 11/17 at 3:30: Bruce Laird presents a slide show and discussion about dinosaurs. Seward Park Branch, 192 E. Broadway (477-6770); reserve.

BIG APPLE CIRCUS—For all ages. Through 1/10/93: Jugglers, aerialists, and more in a tribute to travellers of the imagination. *Call for schedule info. and res.* Damrosch Park, Lincoln Center (268-0055). $10–$45.

THE PIXIE JUDY TROUPE—The Littlest Clown. For all ages. Fri. at 4 and Sat. at 1: A full-scale Broadway musical about a youngster growing up in a family circus. Optional after-school snacks and dinner packages available on Fri.; lunch on Sat. Steve McGraw's, 158 W. 72nd St (688-1740). $14.95; $13.50, advance.

THE ALICE-IN-WONDERLAND GAME—For ages 5 and up. Through 11/15. Sat. and Sun. at 1 and 3:30: A musical with audience participation. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; adults $8.

ALTERED REALITY MAGIC SHOW—For ages 5 and up. Through Nov. Sun. at 2: Witness levitations, melting mirrors, and disappearances with illusionist Jarrett Parker. National Improvisational Theatre, 223 Eighth Ave. (243-7224). $5; adults $10; reserve.

THE PUPPET COMPANY—Dragon Soup. For ages 3 and up. Through 4/25/93. Sun. at 1 and 3: A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

PUPPET PLAYHOUSE—Grey Seal Puppets. For ages 2–7. Sat. and Sun. at 10:30 a.m. and noon: *The Emperor's New Clothes.* The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—For ages 2–10. Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun. at 3, through 12/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Square (765-9540). $7; reserve.

TWINKLEBERRY & NUTKIN—For ages 18 months–3 years. Through Nov. Wed. at 10:30 a.m.: **Storytime.** Sat. at 10:30: **Dance-A-Rhyme** with Ms. Piver. 311 E. 81st St. (794-2565). Free.

MARIONETTE THEATER—Sponsored by the City Parks Foundation. For ages 3–12. Through 5/29/93. Sat. at noon and 3: *Hansel and Gretel.* Swedish Cottage near 81st St. and Central Park West (988-9093). $4; adults $5. Reserve.

THE PUPPETWORKS, INC.—Pinocchio. For ages 3 and up. *Through 12/20. Sat. at 12:30; Sun. at 12:30 and 3:* Traditional marionettes re-enact the 1882 fairy tale. The Puppetworks Theatre, 338 Sixth Ave., Brooklyn (718-965-6058). $5; adults $6; reserve.

QUEENS CHILDREN'S THEATER—The Left-Out Leprechaun. Through 11/29. For ages 4 and up. Sat and Sun at 1: A musical about the only leprechaun in Ireland who doesn't know where the pot of gold is buried. Marketplace Hall, 258-01 Union Turnpike, Queens (718-343-1052). $5; adults $6; reserve.

CENTRAL PARK PROGRAMS—Sponsored by the Central Park Conservancy. **Dear Dairy Diary.** 11/14 from 1:30–3: Try your hand at old-fashioned bookmaking and start your personal journal. The Dairy, 65th St. at midpark (794-6565). Free, reserve.

BOOKS

THE HIDDEN JUNGLE, by Simon Henwood. Preschool–Grade 1. Farrar, Straus & Giroux. $15.

THE ULTIMATE ALPHABET, by Mike Wilks. Kindergarten–Grade 1. Henry Holt and Company. $14.95.

FISH SOUP, by Ursula K. Le Guin; illustrated by Patrick Wynne. Grades 1–4. Atheneum. $13.95.

WHERE ARE MY PUFFINS, WHALES, AND SEALS? by Ron Hirschi; illustrated by Erwin and Peggy Bauer, others. Grades 1–4. Bantam Books. $16.

COMPILED BY BERNICE KANNER

The Best Acts Off Broadway
Breakfast • Lunch • Dinner
Pre-Theater Dinner
Sunday Brunch
Enjoy our entertainment during Sunday Brunch
THE CONSERVATORY
RESTAURANT & CAFE
61st St. & Central Park West
Two blocks from Lincoln Center
581-1293 or 581-0896

CINECITTA
Fine Italian Restaurant
in the ♥ of Tribeca
Private Parties up to 400
Lunch & Dinner (Till 1am) Mon—Sat
105 Hudson St. (Corner of Franklin) 941-5900

LARRÉ II
French Cafe
COMPLETE 4 COURSE DINNERS $22.50
846 Seventh Ave. (54 & 55 Sts.)
(212)586-8096 Closed Sun.

LA BOHÊME
restaurant
cuisine provençal
24 Minetta Lane • (6 Ave at 3 St) • 212/473-6447

Since 1985
PASTA L♥VERS® Trattorias
A CASUAL ITALIAN RESTAURANT
SAT. & SUN. BRUNCH
4 Course – $12.50
12 Noon to 3 pm
Lunch • Dinner
• Pre & After Theater
158 W. 58th St. – 212-582-1355
Bet.: 6th & 7th Ave. • Across from the Essex House

THE SPIRIT OF COMMUNITY
THE SALVATION ARMY
Join your neighbors and The Salvation Army.
We're working together to make our town an even nicer place to call HOME!

RADIO

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Nov. 11

2:00/WNCN—Mozart: Sym. No. 31 in D, "Paris"; **Telemann:** *Banquet Music,* Book 2: Cto. in F.

WNYC—Dukas: Variations, Interlude, and Finale; **Lekeu:** Violin Sonata in G.

WQXR—Handel: Organ Cto. No. 1 in g.

3:00/WNCN—Moeran: *Overture for a Masque;* **Gershwin:** Second Rhapsody for Piano.

WNYC—Popper: *Fantasy on Little Russian Themes;* **Mussorgsky:** *Pictures at an Exhibition.*

WQXR—Sibelius: *Karelia Suite.*

4:00/WNCN—M. Haydn: Sym. in E-Flat.

WQXR—Grieg: *In Autumn,* Concert Ov.

5:00/WNCN—Goldmark: "In Italy" Ov.; **Vivaldi:** Cto. No. 6 in a.

WQXR—Haydn: Sym. No. 30 in C, "Alleluia."

6:00/WNCN—A. Scarlatti: Sinfonia No. 4 in e; **J.C.F. Bach:** Sym. No. 10 in E-Flat.

7:00/WNCN—Haydn: Wind Qnt. No. 12 in F.

WQXR—Beethoven: Piano Cto. No. 3 in c.

8:00/WNCN—Bax: Ov., Elegy, and Rondo; **Devienne:** Cto. for Flute No. 7 in e.

WNYC—Legnani: Intro., Theme, Variations, and Finale for Guitar.

9:00/WNCN—Mendelssohn: Cto. for Violin in e.

Thu., Nov. 12

2:00/WNCN—Telemann: Suite in g, "The Fickle Woman."

WNYC—Lecuona: *Andalucia Suite;* **Mendelssohn:** Sym. No. 4.

WQXR—Vivaldi: Two Mandolin Ctos. in G.

3:00/WNCN—Offenbach: *Kakadu,* Ov.; **Smetana:** Czech Dances.

WNYC—Beethoven: Piano Sonata No. 30; **Reger:** *Boecklin Suite.*

WQXR—Beethoven: *Consecration of the House Overture;* **Puccini:** *Preludio Sinfonico.*

4:00/WNCN—Goldmark: Ov., "In Springtime"; **M. Haydn:** Divertimento in D.

WQXR—Dvořák: *Scherzo Capriccioso;* **J.C. Bach:** Sym. in C.

5:00/WNCN—Mendelssohn: String Sym. No. 2 in D.

WQXR—Mozart: Piano Cto. No. 1 in D.

6:00/WNCN—J. Benda: Cto. for Violin in G; **Marsh:** Sym. No. 1 in B-Flat.

7:00/WNCN—Haydn: Divertimento for Winds No. 7 in B-Flat; **Tartini:** Cto. for Violin in e.

WQXR—Beethoven: String Trio.

8:00/WNCN—Mozart: Cto. for Piano No. 11 in F.

WNYC—Schumann: Piano Qnt. in g.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c.

Fri., Nov. 13

2:00/WNCN—Schubert: Fantasia in C, "The Wanderer"; **Rameau:** Cto. Grosso No. 6.

WNYC—Brahms: Sym. No. 2; **Mozart:** Divertimento in B-Flat.

WQXR—Gershwin: *Porgy and Bess.*

3:00/WNCN—C.P.E. Bach: Sym. in F.

WNYC—Sallinen: *Chamber Music III.*

WQXR—Bach: Two Violin Ctos. in d; **Schubert:** *Rosamunde.*

4:00/WNCN—J.F. Fasch: Sinfonia for Strings in A; **Sammartini:** Sinfonia in A.

WQXR—Balakirev: Overture on the Theme of a Spanish March; **Telemann:** Oboe Cto. in c.

5:00/WNCN—Couperin: Trio Sonata in B-Flat, "La Steinquerque"; **Vivaldi:** Cto. No. 11 in d.

WQXR—Mendelssohn: *Calm Sea and Prosperous Voyage.*

6:00/WNCN—Castelnuovo-Tedesco: Toccata; **Haydn:** Divertimento No. 8 in C.

7:00/WNCN—Mozart: Sym. No. 47 in D; **Zach:** Cto. for Oboe in B-Flat.

WQXR—J. Strauss II: *Die Fledermaus,* Suite.

8:00/WNCN—Pleyel: Sinfonia Concertante No. 5 in F.

WNYC—Opera Orchestra of New York. **Wagner:** *Rienzi.* Conductor: Queler; soloists: Pick-Hieronomi, Graham.

9:00/WNCN—Beethoven: Sym. No. 5 in c.

WQXR—Schumann: Sym. No. 4 in d.

Sat., Nov. 14

10:00 a.m./WNCN—Vivaldi: Cto. for Two Violins in E-Flat.

WQXR—Bach: Three Ctos. for Keyboard in C.

11:00 a.m./WNCN—J.F. Fasch: Cto. for Clarinet in B-Flat; **Respighi:** *Ancient Airs and Dances,* Suite No. 1.

WQXR—Strauss: *Till Eulenspiegel's Merry Pranks;* **Handel:** Organ Cto. in B-Flat.

NOON/WNCN—Mozart: Cassation in G; **Haydn:** String Qt. in G.

WQXR—Grieg: *Sigurd Jorsalfar;* **Wagner:** *Tannhäuser,* Ov.

1:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat.

WQXR—"Saturday Afternoon at the Opera." **Boito:** *Mefistofele.* Conductor: Patane; soloists: Ramey, Marton, Domingo. Hungarian State Orch.

2:00/WNCN—Tubin: Concertino for Piano and Orch.; **Mozart:** Cassation in B-Flat.

3:00/WNCN—Haydn: Divertimento for Winds No. 23 in F.

4:00/WNCN—Mozart: Cto. for Piano No. 14 in E-Flat.

5:00/WNCN—C.P.E. Bach: Cto. for Oboe in B-Flat; **Haydn:** String Qt. in A.

6:00/WNCN—Stravinsky: *Pulcinella Suite;* **Roman:** Cto. for Oboe in D.

7:00/WNCN—Vivaldi: Cto. for Two Violins in B.

8:00/WNCN—Mozart: Cto. for Piano No. 5 in D; **Haydn:** Flute Qt. in G.

WQXR—The Cleveland Orchestra. **Wagner:** *Die Meistersinger,* Prelude; **Gershwin:** Piano Cto. in F; **Strauss:** *Also Sprach Zarathustra.* Conductor: Ashkenazy; pianist: Jablonski.

9:00/WNCN—Sibelius: Cto. for Violin in d.

Sun., Nov. 15

10:00 a.m./WNCN—"Classic Guitar." **Mozart:** Piano Sonata No. 4 in E-Flat.

WQXR—Haydn: Sym. No. 97 in C.

11:00 a.m./WNCN—Vivaldi: Cto. for Violin No. 5 in A, "La Stravaganza"; **Handel:** *Saul,* Sinfonias.

WQXR—Tartini: Cello Cto. in D; **Hindemith:** "Symphonic Metamorphosis on Themes of Carl Maria von Weber."

NOON/WNCN—Liszt: Cto. for Piano No. 2 in A; **Haydn:** String Qt. in f-sharp.

1:00/WNCN—Chicago Symphony Orchestra. **Weber:** *Oberon,* Ov.; **Bruckner:** Sym. No. 7 in E. Conductor: Conlon; pianist: Watts.

WQXR—Mendelssohn: Sym. No. 4 in A, "Italian."

2:00/WNYC—Chamber Music Society of Lincoln Center. **Fauré:** Duo for Violin and Viola in B-Flat; **Danielpour:** New work based on Rilke poems (premiere).

3:00/WNCN—Vivaldi: Cto. for Oboe and Violin in B-Flat.

4:00/WNCN—M. Haydn: String Qnt. in C; **Bach:** Cto. for Harpsichord and Recorders No. 6 in F.

5:00/WNCN—Haydn: Sinfonia Concertante in B-Flat; **Cimarosa:** Cto. for Two Flutes in G.

6:00/WNCN—Beethoven: Violin Sonata No. 4 in a.

7:00/WNCN—Gershwin: Lullaby for String Qt.; **Haydn:** Cto. for Flute and Oboe No. 4 in F.

8:00/WNYC—Bach: Chaconne from Partita No. 2 for Solo Violin.

WQXR—"Sunday Night Opera House." **Delibes:** *Lakme.* Soloists: Sutherland, Berbie, Vanzo, Bacquier; conductor: Bonynge. Monte Carlo Opera Orch. and Chorus.

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

Mon., Nov. 16

2:00/WNCN—Clementi: Sonata Quasi Cto. in C.

WNYC—Brahms: Paganini Variations, Books I and II.

WQXR—Dvořák: *Othello,* Ov.

3:00/WNCN—Albinoni: Cto. for Three Oboes in C; **Weber:** Sym. No. 2 in C.

WNYC—Villa-Lobos: *Uirapuru;* **Barber:** *Cave of the Heart.*

WQXR—Haydn: Sym. No. 22 in E-Flat, "Philosopher"; **Reznicek:** *Donna Diana,* Ov.

4:00/WNCN—Vivaldi: Cto. for Flute in a; **Various:** English Consort Music.

WQXR—Mozart: Divertimento for Strings in F; **Schubert:** *Marche Characteristic,* in C.

5:00/WNCN—C.P.E. Bach: Sym. No. 5 in b.

WQXR—Mendelssohn: *A Midsummer Night's Dream,* Ov.

6:00/WNCN—Vivaldi: Cto. for Violin No. 2 in A, "La Cetra"; **Mozart:** Divertimento in C.

7:00/WNCN—C.P.E. Bach: Sym. No. 3 in F.

8:00/WNCN—Janácek: *Lachian Dances.*

WNYC—Cervetto: Sonata No. 1 for Three Cellos; **Hindemith:** Sonata for Four Horns.

9:00/WNCN—Tchaikovsky: Cto. for Piano No. 1 in b-flat.

WQXR—Mozart: Violin Cto. No. 5 in A; **Stravinsky:** *Fairy's Kiss,* Divertimento.

Tue., Nov. 17

2:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **J.C. Bach:** Qnt. in D.

WNYC—Copland: Piano Cto.; **Debussy:** *Jeux.*

WQXR—Porpora: Cello Cto. in G.

3:00/WNCN—Schubert: Allegro for Piano-Four Hands in a.

WNYC—Koechlin: Horn Sonata; **Strauss:** *Symphonia Domestica.*

WQXR—Britten: *Simple Symphony;* **Lanner:** *Tyroler Ländler.*

4:00/WNCN—Mozart: Cto. for Piano No. 3 in D; **Vivaldi:** Cto. for Recorder in G.

WQXR—Rossini: Theme and Variations for Clarinet and Orch.; **Offenbach;** *Orpheus in the Underworld.*

5:00/WNCN—Haydn: Partita for Winds No. 16 in E-Flat; **A. Scarlatti:** Sinfonia No. 5 in d.

WQXR—Mozart: Sym. No. 17 in G.

6:00/WNCN—Vivaldi: Cto. No. 6 in C, "Il Piacere."

7:00/WNCN—Telemann: Cto. for Three Oboes in B-Flat; **Jadin:** Piano Sonata in c.

WQXR—Elgar: Cello Cto. in e.

8:00/WFUV—"A Box at the Opera." **Donizetti:** *Lucia di Lammermoor.*

WNCN—Tchaikovsky: *Francesca da Rimini;* **Beethoven:** Violin Sonata No. 3 in E-Flat.

WNYC—Tchaikovsky: Piano Trio in a; **Rachmaninoff:** Piano Trio No. 2 in d.

9:00/WNCN—Schubert: Piano Qnt. in A, "Trout."

WQXR—Ravel: *Ma Mère l'Oye;* **Brahms:** Violin Sonata No. 3 in d.

TELEVISION

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., NOV. 11

6:00 p.m.
13 The War Within. A half-hour recollection by Vietnam veterans about returning to the U.S. physically intact but emotionally distraught, and how they worked through their problems.

BET The X Factor. Along with footage of Spike Lee's new *Malcolm X,* there's Lee, Denzel Washington, and Betty Shabazz talking about how black culture, fashion, and music have been affected by Malcolm X's message. (30 min.)

8:00
9 Throw Momma From the Train (1987). Danny DeVito's black-comedy take on Hitchcock's *Strangers on a Train,* in which one man persuades another to commit a murder for him. DeVito, an aspiring writer who still lives at home, makes a pact with his writing teacher (Billy Crystal) to kill his bothersome mother. With Kim Greist. (2 hrs.)

11 Pretty in Pink (1986). This film is hopelessly in love with Molly Ringwald's freckles and bee-stung lips and gummy teenager's grin and mop of red hair. As Andie, a girl from the wrong side of the freeway, Molly is treated by the rich girls at her school as a pariah. A sweet rich boy (Andrew McCarthy) invites her to the prom and then, under pressure from friends, withdraws the invitation. (2 hrs.)

13 49 Scientific American Frontiers. Oh, the wonders of science. Among them: howler monkeys in Costa Rica and how much diet affects longevity. There's also a look at efforts to teach dyslexic children to read better, and the question of why some spiders decorate their webs. (1 hr.)

9:00
13 49 The American Experience—"Liberators: Fighting on Two Fronts in World War II." A 90-minute documentary that runs the gamut of emotions, chronicling the efforts of an American battalion of black soldiers who overcame segregation to defeat the Nazis and liberate concentration camps at Buchenwald, Dachau, and Lambach. Including footage of the period, still photos, and the remembrances of both concentration-camp survivors and their liberators. Narrated by Denzel Washington; with readings by Louis Gossett Jr. Also shown Saturday at **7:30 p.m.** on **21**.

MTV Bruce Springsteen Rockumentary. A new performance documentary tracing Springsteen's huge arc of a career, from a scruffy poet-rocker to a celebrity of such magnitude that he was photographed in his underwear on a hotel balcony. Followed, at **10:00,** by **Bruce Springsteen Plugged,** a 90-minute excerpt of a 1992 Los Angeles concert.

USA Perfect Family. (Reviewed in this issue.) A predictable thriller concerning a young widow with a past who takes in a boarder with a past. As it turns out, two pasts equal one ugly future. (2 hrs.)

9:30
A-E Spies—"The A-Bomb Spy Ring." This episode promises to reveal new information about Soviet infiltration of the U.S. Manhattan Project. (30 min.)

10:00
2 48 Hours: "Bad Medicine." A look at how the medical profession polices itself. (1 hr.)

10:30
13 Caucus New Jersey—"Black/Jewish Relations: Getting Back on Track." Black and Jewish leaders talk about race relations—where they've soured and how they can be improved. (30 min.)

MIDNIGHT
13 Austin City Limits in Country: Songs of the Vietnam War. Kris Kristofferson is the host of this hour-long concert of folk music commemorating the Vietnam War.

TBS North by Northwest (1959). Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. (3 hrs.)

THU., NOV. 12

4:30 p.m.
AMC A Foreign Affair (1948). A comedy about a congresswoman investigating GI morale in postwar Berlin and pursuing a U.S. Army captain who is chasing a Nazi siren. Surprisingly funny, with memorable performances by Jean Arthur, Marlene Dietrich, and John Lund. Directed by Billy Wilder. (2 hrs.)

8:05
TBS The Sting (1973). Paul Newman and Robert Redford are terrific as small-time Chicago con artists in the thirties who take on a serious New York customer. (2 hrs. 45 min.)

9:00
13 49 Mystery!—"The Patience of Maigret." Maigret undertakes a murder case in which the victim was suspected of masterminding a rash of jewelry thefts. But, as always, things are not exactly what they seem. (1 hr. 30 min.) Also shown at **10:00** on **21**.

AMC Freud (1962). John Huston's excellent portrait of the young doctor and his revolutionary methods, starring Montgomery Clift. (2 hrs. 30 min.)

10:05
TNT Mogambo (1954). Sterling remake of *Red Dust,* with reprises by screenwriter John Lee Mahin and Clark Gable. Filling out the love triangle that blooms in Africa are Ava Gardner and Grace Kelly. (2 hrs. 30 min.)

10:30
13 Hollywood: The Golden Years. "A Woman's Lot," Part 3 in a six-part series, looks back on the RKO films of the thirties and forties, featuring stars like Katharine Hepburn, Lucille Ball, and Ginger Rogers. (1 hr.)

10:50
TBS Pat and Mike (1952). Perfection. Ruth Gordon and Garson Kanin wrote the screenplay; George Cukor directed; Katharine Hepburn plays a multitalented athlete, Spencer Tracy a tough-talking coach. This movie explained sexism before anyone knew the word; it is also, miraculously, one of the most completely charming romances on film. (2 hrs.)

2:00 a.m.
11 Gentleman Jim (1942). Errol Flynn, fighting with his fists and not his sword, plays James J. Corbett, the prizefighter who tangled with John L. Sullivan. Raoul Walsh's handling of the material is a bit superficial, and Flynn's brash charm is overworked, but Ward Bond is a good Sullivan, and Alexis Smith is all cool elegance as Corbett's society love. (2 hrs.)

FRI., NOV. 13

8:00 p.m.
4 The Hard Way (1991). Not a typo—NBC is getting a bang for its buck by showing this film twice in one week. It stars Michael J. Fox and James Woods as a very odd couple—Fox is a movie star studying for an upcoming role as a cop, and Woods is his reluctant teacher. (2 hrs.)

MAX Slacker (1991). Richard Linklater's experimental comedy, set in Austin, Texas, in which the camera passes from one character to another—all of them descendants of the sweet losers in the eternal American underground, expressing their ideas, philosophies, and paranoid theories. Linklater doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. (2 hrs.)

9:00
13 Maazel! A Profile of the Master. A one-hour biography of Lorin Maazel, the conductor and music director of the Pittsburgh Symphony Orchestra. His career in both Europe and the U.S. is viewed through archival footage and interviews with Maazel, his colleagues, and his parents. Also shown at **10:00** on **49**.

10:00
7 20/20. Barbara Walters offers a jailhouse interview with Arthur Seale, the former policeman and Exxon security officer who pled guilty to the kidnapping and shooting of Exxon executive Sidney Reso. Patricia Reso, Sidney's widow, is also interviewed. (1 hr.)

13 In Concert at the United Nations 1992. In celebration of the United Nations' 47th anniversary, here's a one-hour concert that reunites Spanish conductor Rafael Frühbeck de Burgos with the National Orchestra of Spain. The featured piece is Joaquín Rodrigo's *Concierto de Aranjuez*, with guitarist Angel Romero. Charlie Rose is the host; with opening remarks by U.N. Secretary-General Boutros Boutros-Ghali.

MIDNIGHT
7 ABC In Concert. Highlights from this summer's Lollapalooza tour, including performances by the Red Hot Chili Peppers and Pearl Jam. (1 hr.)

SAT., NOV. 14

1:00 p.m.
4 Notre Dame Football. The Fighting Irish meet another college-football institution: the Nittany Lions of Penn State.

3:00
11 Heathers (1989). Michael Lehmann's accomplished black comedy about three prom queens (all named Heather) and the outsider, played by Winona Ryder, who dethrones them. With Christian Slater. (2 hrs.)

6:00
13 The Pacific Century—"Reinventing Japan." A one-hour exploration of the relationship between Japan and the United States in the wake of World War II.

8:00
11 Harlem Nights (1989). This promisingly swank fantasy of black club owners and white gangsters in thirties Harlem ultimately falls into racial and sexual taunting of frightening crudity. With Eddie Murphy, who also wrote and directed, Richard Pryor, Danny Aiello, Redd Foxx, and Della Reese. (2 hrs.)

13 Flying Down to Rio (1933). Forgive the skimpy plot: This lightweight comedy/romance is notable for first pairing up Ginger Rogers and Fred Astaire, and the magic is evident from the start. (1 hr. 30 min.)

8:30
11 Tequila Sunrise (1988). Robert Towne's film is certainly not about the things it's supposed to be about—drug dealing and police work. It's about the subjects that concern big-time Hollywood people—loyalty and betrayal, who's using whom and who really respects whom. With Mel Gibson (a Los Angeles drug dealer), Kurt Russell (a cop), and Michelle Pfeiffer (a restaurateuse whom both men love). (2 hrs. 30 min.)

9:00
COM This Is Spinal Tap (1984). A hilarious mock-documentary about the American tour of a stupefyingly bad imaginary rock band, Spinal Tap, composed of four of the most banal poseurs ever to come out of England. Wickedly funny about the clichés of rock and pseudo-authentic documentary style. Written and performed by Rob Reiner, Christopher Guest, Michael McKean, and Harry Shearer; Reiner also directed. (2 hrs.)

9:30
13 Eve and Marilyn. When photographer Eve Arnold finally published *Marilyn Monroe: An Appreciation* in 1987, her dozens of intimate pictures of the actress were finally seen by the public. Here's a half-hour look at the unique relationship between the two women, who worked together for ten years.

10:00
13 Naked Hollywood. Tonight, the final two episodes in the BBC-produced series about Hollywood's dark underside. "One Foot In, One Foot Out" is about directors and how, as Sydney Pollack explains, Hollywood is always a strong seller's market. "Good Cop, Bad Cop" visits with the most powerful, least understood player: the Hollywood producer. (1 hr. 15 min.)

11:15
13 Sam Fuller: Tell Me Sam. A profile of the renowned independent Hollywood filmmaker, with clips of his movies inlcluding "Shock Corridor," "White Dog," and "China Gate." (1 hr. 20 min.)

11:30
11 Saturday Night Fever (1977). John Badham's evocative take on a part of Brooklyn where disco is a way of life. With John Travolta, of course, Karen Lynn Gorney, and Barry Miller. (2 hrs. 30 min.)

SUN., NOV. 15

1:00 p.m.
4 NFL Football. The New York Jets play host to the Cincinnati Bengals.

3:00
AMC The Thief of Baghdad (1940). A beguiling fantasy picture starring Sabu as the young thief who is recruited by the Prince of Baghdad to help free his people and his princess from the evil magician Jaffar. With John Justin, June Duprez, Conrad Veidt. (2 hrs.)

5:00
9 Starman (1984). Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Directed by John Carpenter. (2 hrs.)

7:00
5 The Making of Home Alone II: Lost in New York. For anyone who didn't personally get to witness the street-clogging that went on for what seemed like months, here's another look at the making of *Home Alone II.* With clips galore, featuring Macaulay Culkin, Joe Pesci, and Daniel Stern. (30 min.)

7:30
13 Behind the Scenes With Julie Taymor. The final segment of this series shows children how director Taymor creates theater out of puppets, masks, and music. (30 min.)

8:00
7 The Jacksons: An American Dream. (Reviewed in this issue.) A five-hour TV film, shown over two evenings, that traces the extraordinary musical careers of the Jackson family. Lawrence-Hilton Jacobs plays Joseph, the hard-driving father, and a trio of actors (Alex Burrall, Jason Weaver, and Wylie Draper) portray Michael the magnificent. Part 1 of 2 (3 hrs.); Part 2 shown Wednesday at **9:00 p.m.**

11 ESPN NFL Football. The New York Giants visit the Denver Broncos and Mile High Stadium.

13 Nature—"Monkey Island." What's the pecking order among rhesus monkeys on Cayo Santiago, an island near Puerto Rico? Tune in and find out. (1 hr.)

9:00
2 When No One Would Listen. (Reviewed in this issue.) A new TV drama about a battered wife who will go to any extreme to protect her children from their father. With Michele Lee, James Farentino, and Cicely Tyson. (2 hrs.)

4 Donahue: The 25th Anniversary. (Reviewed in this issue.) John Leonard enjoyed watching all the folks who came out to salute talk-show king Phil Donahue, even though, as he writes, "It's as if your very worst dreams of daytime television got together to throw a three-ring circus in your head." (2 hrs.)

13 The Secret Agent. (Reviewed in this issue.) The first installment of a three-part *Masterpiece Theatre* series based on Joseph Conrad's novel about an anarchist who is manipulated into committing a terrorist act that he comes to regret deeply. With David Suchet, Patrick Malahide, Cheryl Campbell, and Janet Suzman. (1 hr.) Also shown at **10:00** on 49.

CNN Beyond the Glass Ceiling. Susan Rook is the host of this half-hour exploration of why American industry seems to have imposed a glass ceiling on the advancement of female executives.

10:00
13 The Last Laugh. A one-hour program about a comedy workshop in which ten professional writers teach their skills to a group that's badly in need of laugh therapy: people with AIDS.

11:00
49 Thieves of Time. Novelist Tony Hillerman explores our fascination with Indian burial grounds. (30 min.)

MON., NOV. 16

7:30 p.m.
5 Die Hard (1988). Trash, but extremely exciting. A group of German thieves, led by a suave ex-terrorist (Alan Rickman), invade a Los Angeles office tower, taking hostages and attacking a huge vault. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. (2 hrs. 30 min.)

11 Firefox (1986). Clint Eastwood directed this neo-conservative espionage drama about an Air Force pilot, played by himself, who was downed in Vietnam and has been suffering from the shakes ever since. British and American intelligence agents recruit him for a special mission to steal the latest and most advanced Soviet fighter-bomber, code-named Firefox. (2 hrs. 30 min.)

8:00
13 49 Space Age—"What's a Heaven For?" The sixth and final segment of the series addresses the big picture: Why do we explore space, and might we be better off if we didn't? Who first envisioned traveling into outer space, and what will space travel be like in the future? (1 hr.) Also shown Tuesday at **10:00 p.m.** on 21.

9:00
4 A Child Lost Forever. (Reviewed in this issue.) Beverly D'Angelo stars in this new fact-based TV movie, playing a woman who had to give up her son to adoption because she was in prison. Many years later, she searches for him but discovers that he died when he was only 3. With the help of her family and a reporter, she helps bring the boy's adoptive mother to trial. (2 hrs.)

7 Monday Night Football. A duel of prime quarterbacks, as Jim Kelly leads the Buffalo Bills into Miami to play Dan Marino's Dolphins.

13 49 Elizabeth R: A Year in the Life of the Queen. After 40 years on the throne, Queen Elizabeth allowed the BBC unlimited access in order to chronicle her daily life. Here's the result, a two-hour program that follows the queen's doings, from the trivial to the regal.

10:20
TBS Dog Day Afternoon (1975). The story of a Brooklyn bank robbery—based on real events—committed by two unlikely criminals, one of whom needs to finance his lover's sex-change operation. The mixture of comedy and tragedy does not come off entirely, but Al Pacino is electrifying. With John Cazale, James Broderick, and Chris Sarandon. Directed by Sidney Lumet. (2 hrs. 45 min.)

11:30
SHO The Russia House (1990). Without the Cold War, this adaptation of John le Carré's *glasnost*-era spy novel doesn't have much dramatic tension, but it's pleasurable anyway. Barley Blair (Sean Connery), a British publisher, ladies' man, alcoholic, and general screwup, is press-ganged into service when a beautiful Russian woman (Michelle Pfeiffer) sends him some secret documents. (2 hrs. 5 min.)

TUE., NOV. 17

2:30 p.m.
ESPN Major League Baseball Expansion Draft. Where will the Florida Marlins and Colorado Rockies get their players from? Find out, as these two brand-new major-league teams select players from the 26 other teams' rosters. Live from New York City.

7:30
11 Rocky (1976). Sylvester Stallone tapped into what everyone feels about underdogs. He wrote and stars in this heart-wrencher about a no-account boxing bum who somehow gets a fight with the heavyweight champ. Full of fury, humility, and triumph. With Talia Shire, Carl Weathers, Burt Young, Burgess Meredith. (2 hrs. 30 min.)

8:00
5 Trading Places (1983). Eddie Murphy and Dan Aykroyd star in this crude but effective *Prince and the Pauper* comedy about a black street hustler and an upper-crust commodities broker who (unwittingly) switch roles. The action is often incredible and John Landis's direction crude, but the movie is very funny, thanks in large part to Murphy, the most sympathetic of con artists. With Ralph Bellamy, Don Ameche, and Jamie Lee Curtis as the whore with the heart of gold. (2 hrs.)

9 Three Amigos (1986). Moderately amusing, with six or seven real laughs and a genial air of harmless buffoonery—a large-scale cross between a Crosby-Hope *Road* movie and a Western spoof. Martin Short, Steve Martin, and Chevy Chase play Hollywood cowboys who misinterpret an urgent call for help from Mexico as an invitation for a "personal appearance." With the wonderful Mexican actor Alfonso Arau. (2 hrs.)

13 49 Nova—"The Private Lives of Dolphins." Dolphins, we learn here, have developed an intricate social system that provides scientists with great insight about animal intelligence. (1 hr.) Also shown at **9:00** on 21.

A-E Biography—"James Cagney." A one-hour profile of the actor whose onscreen demeanor has always been a far cry from his private life. The story begins in working-class Yorkville, following Cagney's vaudeville career and his Hollywood triumphs.

9:00
2 Overkill: The Aileen Wuornos Story. Jean Smart and Park Overall star in a TV-movie adaptation of the case in which a Florida woman was convicted in seven murders, claiming that her years of sexual abuse led her to kill men in self-defense. (2 hrs.)

13 49 Frontline—"JFK, Hoffa, and the Mob." Frank Ragano, a friend of Jimmy Hoffa, was also his lawyer. Ragano represented Santo Trafficante, as well. And so when Ragano began to talk about his life's work, lots of people were interested. Here's a look at what he revealed (and why) about the mob's involvement in the assassination of John F. Kennedy, a plot to kill Fidel Castro, and the death of Jimmy Hoffa. (1 hr.)

A-E Kathleen Battle at the Metropolitan Museum. Battle lets her lyric soprano waft through the Met's Temple of Dendur, performing works by Mozart, Gershwin, and Purcell, and spirituals including "He's Got the Whole World in His Hands." (1 hr.)

LIFE Eight Men Out (1988). John Sayles's account (based on Eliot Asinof's book) of the Chicago "Black Sox" scandal of 1919 is beautifully observed and affectionate but essentially undramatic. With D. B. Sweeney, Charlie Sheen, John Cusack, and David Strathairn as ballplayers, and Michael Lerner as the New York gambler Arnold Rothstein. (2 hrs.)

10:00
13 49 The New Europeans—"Road to Unity." The first segment of a three-part series explores the long history of the unification movement and the one factor on which its success hinges: a common currency. (1 hr.)

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS AND FAIRS—West 83rd St. Block Association Silver Jubilee is 11/14, 7–10. At the Children's Museum of Manhattan, 200 West 83rd St. $15 (873-4678). . . .**West 4th St. Indian Festival** is 11/14, 10 a.m. to dusk. Seventh Ave. to 11th St. Free (995-9372). . . .**The New York Comic Book and Collectibles Marketplace** is 11/15, 10 a.m.–6. Ramada Hotel, 33rd St. and Seventh Ave. $3.25 (908-788-6845). . . .**Big Apple Circus** is through 1/10. At Lincoln Center. Call for details; $10–$45 (268-0055). . . .**The Fall Flower Show** is through 11/29. At the New York Botanical Garden. (220-8777).

PERFORMANCES—New York Shakespeare Festival presents **Public Fringe** with The Dead Clown Circus on 11/12–13 at 10:30 and **No Shame** with The Poster Boys and the Police Academy Marching Band on 11/14 at 10:30. Call for details (598-7150). . . .**La Mama and Kampo Cultural Center** present Maureen Fleming's *Water on the Moon* on 11/12–14 at 8. At the Kampo Cultural Center. $10 (228-3063). . . .**The O'Casey Theater Company** presents *Three Shouts from a Hill,* O'Casey's one-act comedies, through 11/14. At Symphony Space. Call for details; $18–$25 (864-5400). . . .**La Mama Etc.** presents Rhodessa Jones and Idris Ackamoor's *Big Butt Girls, Hard Headed Women* through 11/22 and Euripides's *Hippolytos,* 11/11–22. $12 (475-7710). . . .**Eighty Eights** presents Annie Hughes with musical director Jason R. Brown on 11/13, 20, 27. Call for details (956-3350).

BENEFITS—The American Paralysis Association presents A Magical Evening on 11/11 at 7. At the Plaza Hotel. Call for info; $350 and up. (201-379-2690). . . .**New York Lung Association's** Life and Breath Award Dinner is 11/12 at 6. At the Plaza Hotel. $250 (889-3370). . . .**The Children's Aid Society** holds a benefit at the Big Apple Circus on 11/13, 6:30–11. $100 (949-4934). . . .**Human Rights Campaign Fund** celebrates advances in lesbian and gay rights on 11/15 at 6:30. At the Rainbow Room. $250 (769-2610). . . .An all-star benefit for **La Mama,** featuring Jim Neu's *The Wrong Mistake*, is 11/16 at 7. $15–$20 (475-7710). . . .Celebrity Doodle Auction to benefit **New Dramatists** is 11/16 at 7:30. At the Russian Tea Room. $100 (757-6960). . . .**The Animal Medical Center's** annual Top Dog Gala is 11/17 at 7. At the Hotel Peirre. $500–$1000 (997-0100). . . .**The New York City Ballet's** Opening Night Benefit is 11/17, at 6:30. Call for details (870-5585). . . .**New York Junior League's** Golden Tree Holiday Boutique is 11/17–19. $10–$15 (288-6220, ext 236).

LECTURES AND DISCUSSIONS—Hunter College presents *Permanent Conflict in the Land of Israel*, a lecture by Walter Zanger, on 11/11 at 1:30. Free (772-4068). . . .**The Museum of Telvision and Radio** presents a discussion by Gene Siskel and Roger Ebert on 11/12 at 7. $15 (307-7171). . . .**The New York Historical Society** presents *Writing History: Works and Process*, a six part lecture series, beginning with Richard L. Bushman on 11/12 at 6:30. $7 (873-3400, ext. 246). . . .**The New York City Audubon Society** hosts a lecture by Mike Feller on the wilds and wetlands of New York City parks on 11/12. At the Fashion Institute of Technology. Free (691-7483). . . .**The 92nd Street Y** presents former mayor Edward Koch on 11/15 at 7:30. $15 (996-1100). . . .**The Lincoln Center Off Stage Conversation Series** presents Philip Glass on 11/16 at 6. $14 (721-6500).

READINGS—The Poetry Project presents readings by Paul Beatty and Akua Lezli Hope on 11/11 at 8; Fielding Dawson and Michael Rumaker on 11/13 at 10:30; Philip Good and Cliff Fyman on 11/16 at 8. At St. Mark's Church. $5 (674-0910). . . .**La Mama La Galleria** presents *Selected Poems* by Lexa Roseanne on 11/13 at 8 and *When the Eagle Screams* by Glenville Lovell on 11/15 at 8. Contributions accepted (505-2476). . . .**The Nuyorican Poets Cafe** presents readings from *Iguana Dreams: New Latino Fiction* on 11/11; Tom Burnett's *Tangent Alert* and Edwin Torres and Friends on 11/12; Liza Bear and Angela Himsel and S.V. Porsche and Oona Adams on 11/13; and *The Melting Point of Ice* with readings by Paul Beatty, Lois Griffith, William Perdomo, Tracie Morris, and Sekoe Sundiati on 11/14. Slams are 11/11, 11/13. Call for details (505-8183). . . .**The Americas Society** presents a reading by Martín Espada on 11/13 at 6. $5 (249-8950, ext. 367). . . .**The Kitchen** presents readings by Ann Rower, Deran Ludd, David Rattray, and Gary Indiana reading work by Cookie Mueller on 11/16 at 8:30. $6 (255-5793). . . .**Shakespeare & Co.** with the Joseph Papp Public Theater presents readings by Walter Mosley, Jerome Doolittle, Dallas Murphy, and Sarah Shankman on 11/16 at 8. At the Public. $5 (598-7150). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents Ian McEwan and Martin Amis on 11/16 at 8. Call for info. (996-1100). . . .**The Academy of American Poets** presents Blaise Cendrars and César Vallejo on 11/16 and Frank Bidart and C.K. Williams on 11/17. Call for details; $5 (274-0343). . . .**Poets House** presents an evening of bilingual performance poetry by Bernard Heidsieck on 11/17 at 7. $5 (431-7920). . . .**The Whitney Museum at Phillip Morris** presents a reading by Essex Hemphill on 11/17 at 7:30. Free (570-3633).

TOURS

SEVENTH REGIMENT ARMORY—11/14 at 3: Meet at 643 Park Ave. for a rare public viewing of the Armory's authentic high-style Victorian interiors. Friends of the Upper East Side. $15; reserve. (535-2526).

GOVERNORS ISLAND—11/7 at noon and 2:30: A tour of this working military base, the largest Coast Guard installation in the world, including early 19th-century forts, the 1708 Governors House, and Hamilton Class U.S. Coast Guard cutters. Sponsored by the U.S Coast Guard (M.W.R.). $12 adults; $10 students and seniors; reserve (439-1090).

TRIBECA—11/15 at noon: A tour through historical Manhattan with Joyce Gold. Meet at Duane Park, Duane and Hudson Sts. Reserve; $12. (242-5762).

WALDORF TOWERS TO TRUMP TOWER—Every Sunday at 2 through December: Join Alfred Pommer in an architectural walk from the past to the present. Meet at 550 Lexington Ave. $10 (979-2388).

ENCLAVES OF ELEGENCE—11/15 & 12/6: Explore the Old Merchant's House, its contemporaries, and the era in which it flourished. Meet at the Washington Sq. Arch. Proceeds go to the Old Merchant's House. $15 per person or 2 for $25; reserve (777-1089).

RADICAL WALKING TOUR—9/26 at 1, **Washington Square Park**. An offbeat tour led by radical historian Bruce Kayton. Meet at 55 Washington Sq. South. $6 (718-492-0069).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live*. See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Thurs. and Fri. from 11 a.m. to 1. $20 includes tram fare (861-1876).

CITYWALKS—Tours with John Wilson. 11/14 at 1, **The West Village.** Meet at the northwest corner of Seventh Ave. South and Christopher St. . . .11/15 at 1, **The Lower East Side.** Meet at 2 Mott St. Call for weekday tour schedule. $12 (989-2456).

MUNICIPAL ART SOCIETY—11/14 from 1 to 3, **Stanford White's New York**. Visit White's birthplace, Judson Church, and buildings designed by White on Broadway with David Lowe, author of a new book on Stanford White. . . .11/15 from 11 a.m. to 3, **Historic and Ethnic Flushing**. Discover an ethnically diverse neighborhood with many colonial landmarks. $14. Call for reservations and weekday tour schedule. (439-1049).

BIG ONION WALKING TOURS—11/14 at 1, **Irish New York**.*$9 adults, $7 students and seniors;* reserve (439-1090).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/15 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .11/15 at 2: **La Dolce Via.** An Italian heritage *tour, including* Mulberry Bend, Caffe Roma, *and* Stabile Bank. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 11/15 from 1 to 4, **You Gotta Have Art!** $15.

URBAN EXPLORATIONS—11/14 from 1 to 4, **Galleries of SoHo.** . . .11/15 at 2, **Chinatown.** $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday tour schedule. 11/14, 21, 28 at 6: **Ghosts After Sunset.** Meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .*10/17 at 2:* **Murder Tour.** *Meet in front of the* Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .11/14, 21, 28 at 6: **Ye Olde Tavern Tour.** Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .11/15, 28 at 2: **Beverly Hills East.** Meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .11/14, 21, 28 at 2: **All in the Family.** Meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .11/14, 21, 28 at 2: **The Lively and Mysterious East.** Meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .11/14, 29 at 2: **Hollywood on the Hudson.** Meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .11/15, 22, 29 at 2: **Across the Brooklyn Bridge.** Wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-622-4433): 11/15 at 1, **Flavors and Fragrances.** Take a whiff of some familiar plants in a tour through the Conservatory. Free.

CENTRAL PARK—"Walks and Talks." 11/15 at 2, **The Big Sleep.** Meet the Rangers at 60th St. and Fifth Ave. *to learn how animals adapt to cold weather.*

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 11/22 at 1 vs. Philadelphia. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). 11/15 at 1 vs. Cincinnati.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 11/11 at 7:30 vs. Washington. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 11/14 at 7:35 vs. Buffalo. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 11/11 at 7:35 vs. Montreal. 11/13 at 7:35 vs. Washington.

COMPILED BY KATE O'HARA

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 11/11: Chris McNulty Quartet. 11/12: Lorenzo and Her Gentlemen. 11/13, 14: David Amram Quartet with Vic Juris, Vic Venegas, Akira Tana and Friends. 11/15: Fay Victor and Her Trio. 11/16: Mike Kaplan Nonet. 11/17: Danny Richard Quartet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/15: Fourplay featuring Lee Ritenour, Bob James, Nathan East and Harvey Mason. 11/16: Patricia Barber. 11/17–22: Kool and the Gang. Every Fri.–Sat. following the last set until 4 a.m.: "Late Night with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 11/12, 13: Shawn Colvin. 11/14: Jeffrey Gaines. 11/17: An Evening with George Duke. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/15: Gary Bartz Trio. Sets at 10, midnight and 2 a.m. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 11/11: Roy Meriwether Duo. 11/12–14: Walter Bishop Jr. Duo. **AE, CB, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 11/11: Rob Mathes Band; Kario; Vicky Keats All-Star Jam. 11/12: Sinners n Saints; Valerie Ghent and the Soul Artist; Trust. 11/14: CPR. 11/17: Maybe, Definately. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. 11/13, 14: N'Orleans Blues Siren Timothea and the Po Boys. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/13: Paddy Keenan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/15: George Coleman Trio with Harold Maybern on piano and Jamil Nasser on bass. 11/16: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON BAR AND BOOKS—636 Hudson St. (229-2642). Every Mon. at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 11/13, 14: Chip Shelton Flute Trio. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/11: Nancy Marano and Eddie Monteiro. 11/12: New Jazz Order Saunders/Ornowski Quartet. 11/13: Randy Sandke Quintet featuring Dan Barrett. 11/14: Judy Barnett Sextet. 11/15: Groovalaya. 11/16: Frank Vignola Trio. 11/17: Virg Dzurinko Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 11/11–14: Pianist Valerie Capers with John Robinson on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/11: Bela Fleck and the Flecktones. 11/12: Rova Sax Quartet. 11/13: Marc Ribot and Bad Luck. 11/14: Gary Lucas; Gods and Monsters featuring Rolo McGinty. 11/15: Ladonna Smith Transmusic with Annie Gosfield and Roger Klier; Tim Berne's The Maze. 11/16: Hoppy Kamiyama; The Nudes; The Marys, Gene & Mimi. 11/17: Faith. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 11/11: Tap dancer Jimmy Slyde and friends. 11/12: Gary Mettler Trio. 11/13: Rob Silvan Quartet. 11/14: Singer Irene Reid and trio. 11/15: Jazz-singer Denise Perrier and trio. 11/16: Singer Liliane Stow and special guest Dennis Liewellyn Day. 11/17: Singer Sandra Jordan and trio. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 11/11, 12: Jorma Kaukonen and Friends. 11/13: Bela Fleck and the Flecktones. 11/14: Best country in NY. 11/17: Mojo Nixon and the ol' Toadliquor Boys Horny Holidays with Goober and the Peas. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 11/11: Bob Margolin. 11/12: Luther "Guitar Jr." Johnson. 11/13, 14: Bo Diddley Jr. and the Black Widow Band. 11/15: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 11/16: Ladies Night with Eight to the Bar. 11/17: Tout Le Monde featuring Tony Garnier, Cornelius Bumpus, Michael Hill, Kevin Hupp and Others. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/21, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial.* Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Ron Roullier Quintet followed by Sonny Daniels Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Club Brazil. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 11/11–13: Megadeth; Suicidal Tendencies. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/11: Soft Parade. 11/12: Power Windows. 11/13: Mazarin. 11/14: Room To Move; Great Red Shark. 11/15: Steel Breeze. 11/16: Four Sticks. 11/17: Voodoo Child. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/11: Ohio Players. 11/12: Bela Fleck and the Flecktones. 11/13: Kevyn Lettau; Samba Ngo. 11/17–19: Latin jazz with Gato Barbieri. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 11/15, 17–22: Tommy Flanagan Trio. 11/16: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Sets Mon.–Thu. and Sun. from 9 and 11, Fri.–Sat. from 9, 11, and 12:30 a.m. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/13, 14: Ronnie Laws. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 11/13, 17–21: Roland Hanna Trio with Paul West on bass and Eddie Locke on drums. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Thu., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 11/12: Greorge Jones. 11/13: The Clancy Brothers and Robbie O'Connell. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 11/11 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 11/16: "Salsa Meets Jazz" with El Gran Combo and guest jazz soloist John Stubblefield. **Terrace:** 11/11–15: John Medeski Trio. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/15: Illinois Jacquet Big Band. 11/16: The Vanguard Jazz Orchestra. 11/17–22: Roy Hargrove Quintet with Antonio Hart, Marc Cary, Rodney Whitaker and Greg Hutchinson. **No credit cards.**

VISIONES—125 MacDougal St. (673-5576). Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 11/14: Pianist Sir Roland Hanna with Cecil Bridgewater on trumpet and Tyrone Brown on bass. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 11/11, 15 at 8, 11/13, 14 at 8 and 10:30: Mario Cantone. 11/12 at 8: John Valby followed by Jamie DeRoy and Friends at 10:30. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The

Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/15: Ed Ryan, Rich Ramirez, Al Romero, Keith Anthony, Scott Bruce, Nancy Redman, Danny Curtis and Mike Eagan. 11/16–22: Wayne Smith, Lenny Varnedoe, Rick Scottie, Johnny Lampert, Harry Freedman, Danny Curtis and Al Romero. Sun.–Thu. at 8:45, Fri. at 9 and 11, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 11/11: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 11/12: Magician Eric DeCamps, comedy-magicians Imam and Professor Baxter with pianist Rich Sanders. 11/13, 14: Comedy-magicians Todd Robbins and Jamy Ian Swiss, comedienne Nancy Redman with pianist Rich Sanders. 11/17: Comedy-magicians Imam, Mark Mitton and Jamy Ian Swiss. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/15: Ray Romano, Eric Kornfeld, Louis C.K. and Linda Smith. 11/17–22: Brett Butler, Melvin George, Jon Manfrellotti and Frank Santorelli. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m. Pianist Richards Siegel plays Tue.– Fri. from 6–9. Con Astone appears Mon. from 6–midnight and Fri. from 9–3 a.m.; John Jason takes over every Tue.–Wed. from 9–3 a.m. **AE, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 11/15, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: *Love and Shrimp* by Judith Viorst and Shelly Markham starring Mariette Hartley, Bonnie Franklin and Eileen Barnett. 11/17–29: Brazilian singer-songwriter Gilberto Gil. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 11/11, 18: Rick McKay with Wally Harper. 11/13, 15: Marilyn Volpe. Shows Mon.–Sat. at 9, Sun. at 5 and 8. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/11: Thayer; After Hours Comedy Troupe; Michael Marotta. 11/12: Katherine Markey; Maggi-Meg Reed with *Beyond The Window*; Susan Handy with Paul Katz. 11/13: Marieann Meringolo; *Nazi Cheerleaders From Hell,* musical comedy; Scared Scriptless; Four On The Floor. 11/14: Susan Barth; Scott Schechter; *The Heat Is On,* starring Quinn Lemley, musical; *Paranoise,* musical comedy revue; Joanne Agresti; Midnight with Mercedes Hall. 11/15: David Vodnecar; Vince Lacey; Keith Robinson. 11/16: Erika Smith-Brown; Michael McAssey; Dan Baillie. 11/17: Jason Culp; Lois Paterson. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 11/11: Stars of Tomorrow Comedy Roundup; Heavily Medicated Faerie Tales. 11/12: Eadie Cohen; Back At Work; Georgia Ragsdale. 11/13: *Claim To Fame,* revue; A Mary Jo Comedy Show Benefit; Georgia Ragsdale; Stars of Tomorrow. 11/14: Gotham City Improv; Georgia Ragsdale; Bingo With Flossie. 11/15: Georgia Ragsdale; Eadie Cohen; Maggie Moore. 11/16: Stars of Tomorrow Semi-Finals. 11/17: Donna Gentry and Cathy Taylor; *An Evening with Judy Garland and Carol Channing,* improvisation. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/11: Ricky Ritzel. 11/13: Annie Hughes; Miss Coco; Sharon McNight. 11/14: Nancy La Mott; Sharon McNight. 11/15: Molly Scates; Darcy Thompson; Peggy Herman. 11/16: *Monday In The Dark With George,* George Winters music revue; Linda Langford. 11/17: Steve Sammeth; John Bucchino. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 11/11: Out The Window; Elisa DeCarlo. 11/12: Bourbon Street Naughties; Scott Swanger. 11/13: Scott Traudt and his Ladies; Dangerous Duets. 11/14: James Mathews; Rumplemayer; Miss Coco. 11/15: Kevin Scott Hall; *Claim To Fame,* theatre piece. 11/17: J.Q. and the Bandits. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/11: Jimmy Kitchler with pianist Andrew Cooke. 11/12: Gloria Stevens with pianist Tex Arnold. 11/13 Bonnie Lee Sanders in her revue *Undiscovered Hits.* 11/14: Judy Kreston and David Lahm in *The Things We Did Last Summer.* 11/15: Lord Burgess. 11/16: Sidra with pianist Edwin Gray. 11/17: Stevie Holland with the Neil Wolfe Trio. **Piano Bar:** Mon.–Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 9. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 11/24, Tue.–Sat. at 9 and 11:15: Ann Blyth and Bill Hayes. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Through 11/21, Thu. at 9, Fri.–Sat. at 9 and 11:15: "Julie Wilson's Songbook with William Roy .. a Musical Celebration of the 50th Anniversary of her Show Business Debut." 11/15 at 8 and 10:30: Charlotte Rae. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 11/12 at 10:30: The Tonics. 11/13 at 11: Rosemary Loar. 11/15 at 10: Bob Ost for EFA. 11/16 at 10:30: Frank Mulaney for EFA. 11/17 at 10:30: Laurel Casey. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 11/11 at 9: Jazz harpist Daphne Hellman Shih. 11/12 at 10: Hoagy Carmichael presents *Songs of My Father* with Lillia White. 11/13 at 6:30: Nat Jones Duo. 11/14 at 6:30: Nat Jones Trio. 11/16 at 11: Monday Night Live with host Rocco Primavera. 11/17 at 10: Star Cabaret with Sally Mayes. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern.* **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:45 and 10:45: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Tue.–Sat. from 9:45–12:45 a.m.: Singer-pianist Barbara Carrol. Every Mon., singer-pianist Kurt Wieting takes over. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Club 53:** From 11/12, Tue.–Thu. at 8:45, Fri.–Sat. at 8:45 and 10:45: *Corkscrews!* a New York musical comedy revue starring Miriam Fond, Tony Lang, and Arthur Siegel. **AE, CB, DC, MC, V.**

NEW YORK PALACE—455 Madison Ave., bet. 50th–51st Sts. (888-7000). **Harry's New York Bar:** Pianist Diana Rogers plays every Wed.–Sat. from 6–1 a.m. **The Hunt Bar:** Pianist Daryl Sherman every Mon.–Sat. from 5–9. Paul Balfour plays harp and piano Mon.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RAMADA PENNSYLVANIA—401 Seventh Ave., bet. 32nd–33rd Sts. (695-7995). **Casini's:** Dine and dance every Wed. from 7–midnight to Big Swing with Peter Rose and Jenny Dee, Thu.–Fri. from 7–midnight, Sol Yaged and his Swing Era All-Stars. Tue., pianist Ray Grizell plays from 7, and alternates with the Big Bands Wed.–Fri. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays Mon.–Fri. from 8–midnight and pianist Andy Wasserman plays Sat. from 8–midnight and Sun. 11:30 a.m.–3:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8–midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Every Mon. and Fri., singer-painist Alexander Leonard., and Wed.–Thu., singer-pianist Clint Hayes entertains. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

HOUSE
New Jersey

Tenafly—Secluded on a wooded acre by a picturesque stream, high on East Hill, this compact 4-BR, 3-bth wood & glass home affords an unusual opportunity for country living, minutes from midtown. Cent. A/C, Euro kit, etc. Move-in condition. $625K. Owner - 201-569-5772

HOUSE
New York State

Saratoga, NY - Green Mts—Priv plus vus! 20-ac hilltop, 3 BR, 2 fplc, deck, mod kit. No brokers. $210K - At Cost. 518-692-2999

HOUSE
Quebec

Architecturally designed,— one of a kind home 45 minutes from Montreal in the Village of St. Sauveur. Convenient to ski slopes. 300' on trout stocked fresh water lake with over 5 acres of floor Manhattan co-op/condo of same value. Call Greg at: 1-514-735-5437.

REAL ESTATE SERVICES

2 HRS NYC - Farms/Country & Lake Homes/Estates/Hideaways/Business. Free Lists. John Pepper Realty: 914-583-7222

A Better View Of The Hamptons
Let me match you with the perfect house! Every budget and every location to suit your life style, from Watermill to Amagansett. Call Jan Robinson for a free profile, analysis & consultation. Unlimited Ventures, Inc. Sales/Rentals. 516-324-0551

SWAP IT..SELL IT..RENT IT..
In New York Magazine's Town &
Country Properties Section, 212-643-6500.

SHORT-TERM RENTAL

Seeking Apt from 11/25-11/29—4 BRs, E. Side betw. 60th & 80th, 5th to Park. Bank refer. $2500. 805-967-0503/805-969-4660

VACATION HOME

New Paltz—1 1/2 hrs NYC. Cozy 2-BR on wooded ac near Lake Mohonk. Jacuzzi, fplc, skiing, summer - heated pool, etc. Charming, peaceful. By month only. $900/mo. 212-722-4820

What do New Yorkers
REALLY
Want For Christmas?
Find out in *New York's*
CHRISTMAS GIFTS Issue!
To place your ad, call
Denise Sisto at 212-643-6500.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $980. London $410. All round-trip & other cities. Air Fair International. 17 Battery Pl, NYC 10004. **1-800-832-6668/212-809-3818**

Any Trip At A Discount—Airline, Cruise and Vacation Savings. 212-986-1143

CRUISE

DISCOUNT CRUISES
International Tours. Licensed & Bonded.
212-242-2277 / 1-800-BUY-TRAVEL

TRAVEL HELP

Luxury Hotels Discount—NYC, Bermuda, Palm Beach. 800-775-9799

CARIBBEAN
TRAVEL SERVICES

Vieques Island, Puerto Rico, Caribbean Paradise. Beautiful, secluded beaches. Hilltop and beachfront villas or guesthouse accommodations. Connections - 800-772-3050, Box 358, Vieques, PR 00765.

TOUR AND TRIP

SOBER Getaway - COZUMEL, Mexico
1/16-23. Meetings, Scuba.
STEP Travel - 718-898-0017

BED & BREAKFAST
New York

B & B—Ultra-luxe E. 80s - and other prime areas. 212-879-2276 / 800-352-4497

Pvt. Apts For Travelers—In Manh. Abode Agcy: 212-472-2000 / 800-835-8880

New York B & B Reservation Center—$60 to $90 per night. 516-283-6785

For VIP - Ultra Duplex—Manhattan E. Incl bkfst, $69-$139/day. 212-779-4121

B & B In Manh.—Fine hosted/unhosted apts - prime areas. Call 212/472-2528.

B & B—Luxe apt, E. 90s, from $100/nite. Maid/breakfast incl. Alis - 212-582-4720

A Manhattan Hotel Alternative—Private brnstn apts. Affordable. 212-206-9237

Manhattan/London - Elegant Furnished Apts—Short-term rentals. Weekly, monthly. Moderate rates. **212-369-7691 & Tel/Fax: 800-531-4057. We fax pictures.**

BED & BREAKFAST
Connecticut

Selden House—Gardens/woodlands overlooking CT River. (203) 526-9195

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant, new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

INNS & LODGES
New York

South Street Seaport—Weekend Special. Deluxe Accommodations, From $98/Night. (212) 742-0003

Southampton Village Latch
"The Most Famous Country House Hotel In The Hamptons!" #1 choice in 50 Inn guides. Mansion buildings, fireplaces, balconies, suites. **1-800-54-LATCH**

SKI RENTAL

Pocono Ski Chalet—Sleeps 6. Pvt. lake community. Nr Big Two skiing. Fplc, cable. Season $2200 + util. 212-962-6747

SKI RESORT
New England

Berkshires, Lakefront Ski House—Cozy 3, 4 & 5-BRs w/fplcs on 100-ac estate, private stables. 1 mi from Butternut Basin, nearby Jiminy Peak, Brodie & Catamount. 2 1/2 from hrs NYC. Avail by the season (Jan-April), week or wknd. (212) 288-7370

WINTER GETAWAY: Jiminy Peak... Hancock, MA is Ski Country!—So plan your winter getaway now at the region's premier mountain - 26 trails, plenty of snow, great conditions, the only quad chair in MA. No resort so close to home puts it together the way Jiminy does. Call for brochure with unbeatable winter packages. Hancock, MA - 2 1/2 hours from NYC. 413-738-5500. 800-882-8859 (Outside MA)

SKI VACATIONS

Telluride, Aspen/Snowmass—Vail/Beaver Creek, Steamboat, Jackson Hole, Sun Valley, Taos, Mammouth, Tahoe & More. 18-yr registered agency specializing in ski vacations - guaranteed service & satisfaction. Best airfare & connections, all types of lodging. Wild West Travel Connection: 1-800-847-3444, Ext. 1.

SEASONAL RENTAL

Thanksgiving Wknd—3BR, 2Bth, fplc. all comforts, furn. $750/wk. 212-580-8614.

VILLA/CONDO/APTS
Europe

London—Apt. opposite Harrods. Quiet, cozy. All amenities. 600 pds./wk. 212-370-1701/212-371-7392

VILLA/CONDO/APTS
The Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

VILLAS - CONDOS - HOTELS
Discount Air & Car Rental.
Holiday/Winter Space Available.
800-423-4433 CARIBCO - 516-496-9800

Grenada, W.I.—Sleeps 10 max. Pvt. beach & jetty. Gourmet cook, two maids & gardener. 1 wk. min. 209-478-4306

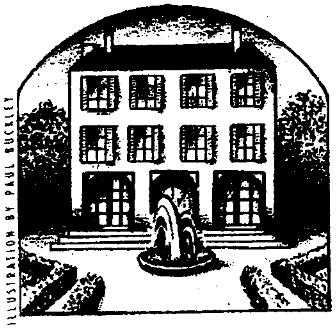


ILLUSTRATION BY PAUL BUCKLEY

HEALTH AND FITNESS

COUNSELING

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY.
Manhattan Referral Service sm matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

Manhattan Counseling-Psychotherapy—Better Living Through Therapy. 477-8050

Competent & Empathic CSW—All Problems Treated. Flex. Hrs. CC. 212-865-7214

Highly Qualified, Compassionate—Psychotherapist. 212-879-2974

Affordable Therapy—Licensed PhD, w/15 years' experience. 212-807-7440

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

FITNESS EQUIPMENT

RENT The StairMaster™, Lifecycle™, Treadmill/Home Gyms! Short/long term!
Call HOMEBODIES 908-527-6677

HEALTH & BEAUTY

Electrolysis By Mala Feit, RN—Free Consultation. E. 56th - 212-371-9135

Allana of New York. Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $90 per hour. 160 East 56th St., 9th Floor. 212-980-0216

Hairstyling & Makeup—In The Privacy Of Your Own Home By Brian Sherratt, Former Beauty Consultant: Wilhelmina & Ford Model Agencies, Vogue, Harper's Bazaar, Revlon, Clairol & Coty. 580-4300

NEW SUNTAN LAMPS DELIVER
A Glorious Tan & Less Exposure Time.
202 East 83rd Free Trial 212-517-5700

EXPERT HAIR-WEAVING
Wig, toupee, wiglet, custom/ready-made human/synthetic hair for men & women. 4608 13th Ave., B'klyn, NY 718-871-1366

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Phobias, Confidence. Cert. 1972. Nancy Donenfeld, 200 E. 61. 212-758-7575

Hypnosis - Counseling For Weight, Smoking, Anxieties & Personal Problems. Dr. Winter - 50 E. 42nd St. **212-867-4145**

Hypnosis: Weight/Smoking/Phobias—Stress. Cert. 516-358-0740 / 718-263-1300

MASSAGE/THERAPEUTIC

Therapeutic Blend:—Shiatsu, Swedish, Acupressure, Reflexology. 212-879-4431

Expert Swedish—Runners. Points. Injuries. Jeanie. 7 Days. 212-750-8947

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

LOTUS JAPANESE SPA
Shiatsu - Swedish / **Ramada Hotel**
(212) 502-8732 Open 7 Days. Men/Women

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

Give Yourself A Gift Of Good Health
Quality Therapeutic Massage. Women & Men. East Side. John - 212-737-8259

European & Asian Massage—Swedish/Shiatsù & Facials For M/F. 221-661-0777

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce. 212-696-0043

I'm Back!—Unlock from emotional/physical stress. Realize full potential in life w/deep tissue. Strictly legit. 212-879-6592

MEDICAL

COLONICS & MASSAGE Certified Therapist. CPW - Warm & Relaxing Atmosphere. **212-749-6442**

Stressenders: The Complete Spa
Treat Your Body To An Elegant Cleansing At Our Newest Upper East Side Locale. A Thorough Mini-Vacation In NY Awaits You. By Appointment Only. 212-532-7280

Chronic Fatigue Syndrome—MD. Expert Diagnosis And Treatment. 212-794-9588

Colonic Therapy—Certified. Call 212-481-0588.

COLONIC/MASSAGE CENTER—Healing, Stress-Reduction Specialists. State-Of-The-Art Equipment. **831-6433**

HERPES ADVICE CENTER
A private diagnostic & treatment facility. Call for free literature. Counselors available. Confidential/exclusive. **212-213-6150**

If You Need An OB/GYN
Call 1-800-WOMAN-DR - On 86th & 5th. 212-677-1000 - Most Insurance Accepted.

Impotence—Injection Therapy. Quick Results. 85% Effective. Safe. Ins. accepted. Free consult. Board cert. MD. 535-5247

Mastectomy Salon - Elegant & Intimate
Silicone Prostheses, Swimsuits, Bras & Lymphodema Pumps. By App't. **877-8860**

Depressed? Anxious?
Proven Results In 10 Days. New Treatment. No Drugs. Free Exam. **201-869-8511**

PHYSICAL FITNESS

BeachBodies—In-Home Fitness Trainer. The Smart, Safe Workout. Cert. 662-2086

ALINE FITNESS INC.
A Personal Training Company. Duets/Groups. Create A Good Habit. 759-4689

The Bodysmith Company 212-249-1824—The Finest Certified Trainer For Women.

Executive Fitness Trainer Nutritional Counseling. Workout Guidance. Serving All Of Manhattan & Westchester. Call Brad, 24 Hours. 914-923-4812

BASKETBALL
Men's & Women's Corporate Leagues. All Games In NYC. Teams/Individuals.
Yorkville Sports Association - 645-6488

Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

SELF-DEFENSE

Private Boxing Lessons—Home/Office. Johnny Ferrara, Pro Trainer. 516-432-4712

Kung-Fu - Fitness & Self Defense—Your Home/Our Office. Call 212-868-1121

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only One Session. 212-265-2772

Medifast® Weight Loss—Administered By Board-Certified Internist. 212-535-7785

THE SPA AT GRAND LAKE, CT.
Under New Ownership - remodeled rooms. Lose up to 10 lbs per week while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily
·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306

Your Very Own Weight Coach—Hypnotherapy Program. 212-732-3482

ENTERTAINING

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Color Caricatures—*Fast, Funny, Friendly.* Draw 1-1,000. 212-254-8927/914-834-4079

Caricatures By Giordano—Reasonable Prices, Fast. 212-860-8853; 201-778-6379

Herman—"Party Artist Par Excellence" & unique portraits via mail. 914-357-3318

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Top Artist & Associates—8-150 pp/per hr. Paper, t-shirts. All events! 516-767-4201

ENTERTAINMENT

ALWAYS ENTERTAINING
Elegant Entertainment For Corporate, Private and Holiday Events. Fabulous Performers and Costumes. **212-255-9540**

SINGING TELEGRAMS
Strips • Belly Dancers • Murder Mysteries
Balloons!!! CLASSACT 718-482-7464

FUN NEW PARTY IDEAS
Instant Superimposed Photos: sports, themes, magazines. Recording booth, DJ, karaoke, photo IDs, Surfing, Dog Tags, Rapman, tattoos, dancers, $ booths, mime, lookalike, airbrush, carnival. **800-223-6060**

Presenting: Your Guest(s) of Honor's Life in a Hilarious **"Roast N' Toast"** Format. B'day/Anniv. **212-713-5330, 908-679-0874**

MURDER MYSTERY, INC
"KILL 'EM" At Your Next Affair.
Corporate - Private Parties - Fund-Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

Theater-To-Go—Costumed Xmas Chars. Murder Mysteries. Roasts. 496-1000

UNIQUE THEME PARTY
Specialists - Complete Entertainment—Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920s, Fantasy.
Barry Dean - 516-536-6606 / 212-809-6666

Send-A-Yenta—Hilarious comediennes for all occasions. 212-477-1149

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

Movie Madness®—Zany director leads guests in a hilarious custom-written skit. Adult, Bar/Bat. **212-362-3708 908-446-2646**

REAL TV GAME SHOWS!
Wheel, N. T. Tune, Personalized Jeopardy & Disc Jockeys, Casinos - Theme Parties: 1920s/'50s/'60s, Western, Sports, Karaoke.
Allen Entertainment 516-938-8181

"Bravo!" Entertainment--NY's Top Talent **Murder Mysteries,** Clinton/Bush/Perot, Roasts, Look-alikes, Magic. **212-744-9000**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best.
Corporate & Private Events. **212-288-9133**

• STRIPTEEZ•A•GRAM •
The **ONLY** Gift That **UNWRAPS** Itself!
Hot, Sexy Girls · Gorgeous Guys
212·391·2480 · 516·579·5428 · 718·352·9423

Singer/Tap Dancer—Elegant, Classy Act! Impressions/Comedy. 212-714-7083

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

Have A Merry Karaoke Xmas Party--Song Byrd Entertainment - 718-544-4756

BALLOONS & THINGS
Gift Baskets • Bouquets ·· Nationwide
● **914-638-6470 • 516-829-2818** ●
212-226-7900 • 718-263-3855

FEMALE STRIPPER—Prof'l performing artist will dazzle all. Office birthdays my specialty. Call **AMBER!** AmEx
201-795-4892 212-982-3186

Continued on next page.

Continued from previous page.

ENTERTAINMENT

HOLIDAY DELIGHTS

World's Greatest Santa Claus
Spectacular Human Christmas Tree, Elves, Mimes, Snow Fairy, Reindeer, Carolers, Magicians & DJs. **212-781-1440**

Karaoke–you never forget
the first time
and you always get applause!

DK, "The Karaoke Connection" Presents
SINGAROKE
For more information call: ☎1-800-836-FAME
Full Service Entertainment

Superstrippers · 496-1000—Sexy! Duos. Costumes. M/F. Choose from Photos.

Unique, Fun, Exciting—Human Bowling. Velcro Wall. Laser karaoke, tricycle racing & more avail for your next event. Also have Silly String & party supplies at wholesale. Small orders ok. **212-387-7700**

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
212-627-9442; 718-693-9441; 516-328-6700

Have A PLAID X'MAS! The best Holiday party, low group prices, great food & drink (opt.), **FOREVER PLAID** - smash hit musical. Dinner & show packages. "A Real Treat"--(New Yorker). Call 719-9566.

BALLOON BOUQUETS®
Decorating. Special Events. **212-265-5252**
Nationwide Delivery Info: **800-424-2323**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! 212-929-8609

NY's Finest Magical Entertainer—shows, strolling, participation & fun 718-885-3038

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

Karaoke—Lip Sync, Foto Favors, Trivia, Virtual Reality, Rec. Booths. 718-268-4411

Hotbodies—Male/Female Strips - (516) 424-4016; (212) 912-1705 - Bellys

Balloons, Costumes, Belly, Strip & Party Entertainers—Anywhere, at any time.
LIFE O' THE PARTY. **201-342-2121**

SEXY STRIPPERS 744-9000
Hot, wild fun. Duos. Pick from Photos.

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hulas, Fortune Tellers. **212-206-6363.** AX/MC/VI

ENTERTAINMENT WHOLESALER
Save $100s on Karaoke, Photos, Sports, Themes, Favors, Game Shows, much more. Free catalogue: **516-754-5818**

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

ENTERTAINMENT/MUSIC

THE OZONES Party Entertainment
As seen in NYNEX TV ads.
DJs, Lighting, Dancers. **800-829-3750**

!!! SAMBA & CALYPSO !!!
Hot Brazilian Music & Dancers - Reggae, Int'l, Caribbean... **Ron: 718-965-1765**

Mobile Music DJs - "Simply The Best"—Intrepid NY Guide. J. Shane 800-551-2136

Park Swing Orchestra—212-229-1642 - Masterful Musicians Playing All Styles.

MARK SONDER MUSIC, INC.
The Right Music for Any Gathering!
212-876-3500

Mind-Sweeper DJs—Great party music, '30s-'90s. Lights, prof. refs. 718-875-9824

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

A Key Man In Music—Pianist, Singer - One Man Band. All Styles. 718-320-1354

A Touch Of Class DJs—Bar Mitzvahs, Weddings, Videos, Karaoke. 718-966-0255

Best Swing Band · Lowest Price—Unmatched Credentials. 212-245-3059

BLACK-TIE DINNER?—Have same top Violins/Piano seen famous places/hotels! Music: Broadway to Vienna! **718-478-2982**

BOK MusiC—Bands, DJs, etc... Free Kit! 800-723-0739 or 914-723-0739: Brendan.

Chamber Music Ltd.—Elegant Holiday Parties, All Occasions. 212-362-2070

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 **516-374-5422**

DJs, Lights, Video—Pearl Productions. Karaoke. 718-465-8511 / 201-567-5044

Flute & Guitar Duo 718-643-4608—Int'l Artists For All Occasions.

GERARD CARELLI ORCHESTRA
Exciting, new approach by experienced dir. of NY's finest rooms. **212-662-1345**

HOT SAMBA • COOL BOSSA NOVA
Great Brazilian Music! Jazz also avail.
SABOR BRASIL **212 865-4787**

Jazz/Classical & So. Amer.—Duos, trios & up. Greg - 212-727-0219, 201-762-5893

JRO New York Music & Dance Co.
Is Proud To Present NY's HOTTEST DJ.
Holiday Party Specialists. For info, call
Larry Ross: **(212) 797-1898 (516) 273-7677**

Kit McClure Band—Elegant ladies play great dance music, '40s-'90s. **212-864-6759**

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

Michael Turitto—Professional DJ - 15 yrs. Wedding/Party/Club & DJ tapes. 679-9073

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Party Tyme DJs—Reasonably priced professional DJs. References. 718-468-6240

Pianist/Singer - Jazzy Gershwin, Porter—Broadway, Classic Rock. 212-222-3169

Jazz Up Your Party—Great Musicians. Great Prices. Wurtzel. 212-799-2910

SOUNDS PERFECT, Inc.
ELEGANT • EXCITING • MEMORABLE
Music In All Styles. **212-691-5044**

THE FEETWARMERS
The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

'40s Swing & Jump—Allysa Torey & The Bourbon Boys Swing Thing. 212-966-8535

· KIMBALL MUSICAL SERVICES ·
Bands & DJs. Rock, Jazz, Classical, Caribbean & International. **212-465-9114**

GIFTS

Custom Song Parodies—Love & Marriage to Corporate Roasts - Give the Unique Gift of a Personalized Song! **516-328-1587**

Grand Chocolate Pizza™!—Beverly Hills' Best! Next-Day Delivery. 800-475-7787

I Write The Songs®—For Gifts, Romance and Celebrations. JR: 212-362-9308

GIFT BASKETS

THE AMAZING BASKET CO.—We create holiday memories & a gift **4 U 2!**
(212) 595-8745 Nat'l: (800) 442-2WOW!

NOT JUST A BASKET®
Our **Concept Differs** From The Rest.
Same-Day Delivery. **(212) 249-6353**

Baskets Galore At The Purple Door®—A gift no one ever returns. 212-627-4076

Quintessential Basket—Quality within your budget; nationwide del. 212-929-4896

A TISKET A TASKET®
Call **Now** for Corporate, Hanukah, Xmas!
NYC: 212-967-9366 Nat'l: 800-955-2847

WISHES UNDER WRAPS
Lavish, One-Of-A-Kind Gift Baskets,
Overflowing with Holiday Delights.
Limited Only By Your Imagination.
(212) 628-4962 (718) 544-2922

BASKETS EXTRAORDINAIRES®
Award-Winning Gift Baskets Worldwide.
Your Present Solution! (212) 643-0171

Baskets Unlimited—Customized. All Occasions. Holidays. Nat'wide. 931-3099

GOURMET

MAKE IT EXTRAORDINARY!
Chef Ilene C. Shane for those important parties. Full-Service. **212-614-1108**

'Tis The Season For Celebrations!
...And The Entertaining Is Easy!!!
Events · Planning · Locations · Fun Tymes
FoodThoughts · NY/NJ · **201-944-FOOD**

Julie Cook's Parties For Food Lovers—In NY & the Hamptons. Call 212-243-1783

THE MOVABLE FEAST, INC.
Catering for the perfect party. Private & corporate. Lofts, yachts, museums, clubs.
Brochure - 212-227-7755

Imaginative And Delicious Dinners—Catered with all the trimmings - or simply delivered, ready to serve. **(212) 645-9231**

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

WEN MING CATERING—Great **Dim Sum.** Chinese food, corp/pvt lunch, party. Elegant, Inclusive. **212-599-4585**

Chez Vous—Elegant catering. Home, office, loft, yachts. 718-720-0900

Concepts For Cuisine's Festive Holiday Catering Menu - Call For It NOW! All Party Services. CIA Grad. **(201) 236-1378**

PARTY SERVICE

COUNTRY CLUB—Unique, 1940s Palm Beach Country Club setting for Holiday Parties on NY's East Side. **Prime dates still open! Special rates for large parties.** Corp/pvt, for 30-900pp. Phil Gaziano: **879-8400**

MORAN'S FABULOUS FOODS
Unforgettable Parties - Charming Fireplaces, with Atrium. Personalized Planning for 40-300. **Colleen - 212-989-5689**

S.O.B.'s—Island Cuisine, Party Bands & Dancers. 20-400. Priv/Corp. 212-727-0949

Halcyon—600 Feet Above Central Park! Stunning Setting, Complete Catering & Planning Services. Call Natalie: 468-8710

Continued on next page.

NEW YORK KIDS

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH
AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space.)

ENTERTAINMENT

Casey The Baby Chimp—Magic show, mingle, delivery. Adults/kids 914-357-3318

Cookie's—Comic Dog Act/Parrot/Rabbits/Magic/Puppets. 212-877-8113

Disco Party—Bar Mitzvahs, Super Heroes Cartoon Characters & More. 718-966-0255

Gandalf Recommended by NY Magazine Puppets, Magic, Unicycle. 800-388-0708

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

Mime Time Magical Party Adventures—Ages 1 to 91. 914-352-3097; 201-444-3690

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Starmite Puppets—Beauty & Beast, Ninja Turtles, Mermaids! Ages 2-10. 473-3409

PURPLE PICKLE
NY's LARGEST PARTY SPECIALIST
· Bat People · Beauty & Beast
· Turtles, Yellow Bird · Barney
· Mr. & Mrs. Mouse · Kid-Size Carnival
· McDonald's Farm · Cotton Candy, etc.
FREE BROCHURE · 516-242-1200
· 718-463-2641 · 212-227-1217

PARTY SPACE

DEZERLAND'S '50s FUN CITY
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping-Pong, Raceway, Basketball, Theme Disco Parties - $500 for 25 kids. **212-564-4590**

HACKERS, HITTERS & HOOPS
Indoor Sports Complex: Baseball Batting, Basketball, Volleyball, Mini-Golf, Videos & Much More. Well-Organized Sports Fun & Fantasy. Maureen: 212-929-7482

Party Poopers—We have the space, themes, costumes, cake, music & mess! Great pvt parties, ages 1 & up. 587-9030

Upper East Side Billiard Club—Best party space for kids! 10-200. 212-831-7665

To place your ad in
NEW YORK KIDS,
call Denise Sisto at 212-643-6500.

Continued from previous page.

PARTY SERVICE

Among our 70 locations are:
· Four Upper East Side
· Townhouse Mansions.
· Three Downtown Lofts.
· Two Midtown Museum/Galleries.
· One Country Estate.

M. FAHRER CATERER
(212) 243-6572

Need A Party? Call **Artie's Warehouse "Full-Service Restaurant."** Catering for all occasions. Call Lisa: **212-989-9500** Tue-Sat

ROCKY LEE—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: **212-753-4858.** 987 2nd Ave. (corner 52nd).

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

Coldwaters - Private Room, Seats 15-75—988 Second Ave., nr 52nd St. 212-888-2122

MS
NEW LONDON NITE CLUB
Dates available for Corp/Priv Holiday Parties in fashion district. 150-750p. Contact Jocelyn:
212-315-5900

Delia's Dining And Music—Fri & Sat. 7pm-4am. Pvt Parties. 197 E. 3rd. 254-9184

"CELEBRATE YOUR NEXT EVENT" AT DEZERLAND'S '50s FUN CITY
Check our large ad under "Party Space".

WEDDINGS AT MORAN'S—Elegant yet affordable parties. Complete planning of every detail. Brian: 212-732-2070

On Site—Food prep, serving, cleanup. Have kitchen, we'll cook. 212-682-6281

Tucked away in a quiet residential setting on the east side of Manhattan is an elegant European-style hotel. Experience the warmth and sophistication of its new ballroom, the perfect environment for an intimate social gathering for up to 200 guests. Call (212) 702-5004.

U.N. Plaza-Park Hyatt
44th St. at First Ave, NY, NY 10017

Prime Locations For Holiday Parties—& on/off-premise catering. B'dway & 22nd St, 3rd Ave & 61st St. **308-3775 or 288-8118**

Parties at AGLIO E OLIO
Your Wedding, Corporate or Private Event in Our Elegant Garden Room. Complete package $48.00 per person.
Call Barnaby at (212) 888-1978.

NEW YORK's FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: 691-9060 - Andy or Cheryl.

YOUR PARTY IS SPECIAL
Superb gourmet dining
elegant presentation

COPACABANA

Facilities 75 to 1000
Legendary Night Spot
10 E. 60th St.
(off 5th Ave.)
755-6010

Party Professionals—Offers a unique Chelsea loft & other locations. Excellent catering & coordination. **212-807-8278**

Party Time Is Now At The Gulf Coast
Cajun food in a fun & whacky atmosphere! 20-200. Call Kris at (212) 206-8790.

Simcha Glatt Kosher Caterers—20-300. For app't, call Tom/Colleen: 212-989-5689

METRO—NY's Best Deli Caterers & Party Planners. Reasonable Rates. Our Place or Yours. **(212) 581-9100**

Canastel's
World-Class
Northern Italian Cuisine
Graciously Served in a
Festive Atmosphere and at
Affordable Prices for Your
Private Party or Corporate Event
For 10-400 • Dancing, of course!
212/838-6080 or 677-9622
19 St. & Park Ave S.

PARTY SPACE

SHOP ON VIDEOTAPE!

Mansions, Hotels, Yachts, Caterers, Lofts, Bands... Free Party Planning! 212-765-8714

Elegance • Economy

Best Spaces • Lowest Prices. 212-245-3059

Unique Upper East Side Billiard Club—Reserve now for Xmas, New Year's, Bar Mitzvahs, Birthdays... Pvt/Corp Parties. Music/video, lounge/bar. 10-200. **831-7665**

HACKERS, HITTERS & HOOPS
Bright, cheerful, interactive complex blends sports with fine entertainment complete with comfortable bar and 23,000 sq ft of fun & games. Live your fantasy. Perfect for all events - corp & private. Mary Ellen: 212-929-7482

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: 212-861-4330

LANDMARK On The Park

Affordable, elegant space. Great location. Wedding receptions, corp/priv parties & special events. 10-850 guests. **212-595-8410**

HOLIDAY PARTY TIME AT BOXERS
Perfect parties are our forte. Plan your corporate or private party at BOXERS in the heart of the village. "Great Food, Great Drinks, Great Fun." 20-175 people. Call Executive Chef Ralph Pagano for consultation. 212.633.2275

BEAUX ARTS MANSION
Dramatic Entrance, Marble Staircase, Fireplace, Oak Library. **212-677-3173**

RASCALS NYC
For your next corp/pvt party from 5-500. There's absolutely nothing we can't do for you, from dining, audio/visual, to dancing. You can have it all! **Call Gail 212/420-1777**

FIFTH AVENUE LOFT

Opulent style, modest price. Creative holiday package. Distinctive catering, bar, piano, entertainment...all the accoutrements for a **Wonderful Party! 620-0622**

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

Christmas Party Perfect—Corp/priv. Metropolitan Building. 718-784-3716

CELEBRATE YOUR EVENTS AT
DEZERLAND FUN CITY
6 CONCEPTS UNDER ONE ROOF
Guests will have the time of their lives cruising our '50s Hot Rod Disco, Drive-In, Sing-Along Room, and the most unique 40,000-sf Gameroom/Sports Complex and **'50s Classic Automobile Collection.**
Corp/Priv/Fund/Bar/Bat. 50-1,500 guests - with or without catering. **212-564-4590**

BOAT AND YACHT

ACQUARIAN CHARTERS: Top yachts, exquisite catering. Impeccable Attention To Detail. **NO FEE! 212-741-0708**

Xmas Parties Aboard Royal Princess!
(Up to 200 guests.) Docking: NY/B'klyn/Qns/LI/NJ. **V.I.P. YACHTS: 718-934-1014**

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters. Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

Manhattan Yacht Charters

Exceeding Your Highest Expectations!
212-995-5470

MYSTIQUE
Classic Weddings, Private Parties.
MYC, Inc, Wall St, NYC - 718-351-9395

SEAPORT LINE 212-233-5009
Music Cruises w/Open Bar, from $32 pp - Holiday Parties w/Buffet & Open Bar, from $65 pp. Minimum 20 persons.

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind. No event too large or too small. Corporate & private. **212-534-6380**

WORLD YACHT

Throw a party for 5 to 1,500.
WORLD YACHT, the original luxurious dining cruise, has been in the charter business since 1969 - for holiday parties, corporate events, society fund-raisers, elegant weddings & elaborate receptions. We do it all! · Our experts can handle all of your needs, from catering to flowers to music. · Choose from over 200 yachts in tri-state. · Customized menus for any size budget or expectation. · We charter Coast Guard-approved vessels. · Launch your party from several piers in NY, NJ & CT. · No boarding/docking fees at our marina. · Convenient parking right at our pier. · **Shop early for your holiday party - ask about our seasonal savings.**
(212) 627-2775

"Cloud Nine" Luxury Yacht—Reserve now for Xmas & New Year. 212-248-3800

YACHT OWNERS ASSOC. of NY, Inc. Over 400 Owners · **CHARTER DIRECT** Boat info - 7 days a wk. **212-736-1010**

THE BOAT IS FREE!—You pay for dinner & bar only. From $37.50 complete. **Call Judy at Quality Marine: 212-307-0985.**

KLIPPER KLUB

"Elegant Entertainment Club"
Private Parties - 10-1,000.
Available for Special Events.
636 Sixth Ave. (corner of 19th St.)
(212) 924-5151

DODA'S AMERICAN COUNTRY SALOON & DANCE HALL
Dancin', Eatin' & Havin' Fun!!!
Free Dance Lessons, Live Bands.
NY's Largest American Country Club - 50-800, w/wo Catering. **212-564-4590**

Club USA—(Designed by Thierry Mugler) - Corp/Holiday/Priv Events w/dancing. 250-1500p. Outside caterers welcome. Call Nancy Levy - 473-7171. We also own The Palladium, Limelight and Tunnel.

MANHATTAN PENTHOUSE
Spectacular 8,000 sq. ft. banquet facility with breathtaking views - for 100-500... "Latest 'in' space"--Avenue Magazine.
(212) 627-8838

Wild Western Space—For your next event for 10-400. Known nationally for fun & excitement. Silly string, human bowling, laser karaoke, velcro wall, tricycle racing. Have a real party to remember at a reasonable price. **Aces & 8's: 212-387-7700**

Holiday Entertaining

AT ITS FINEST - Prime Dates Available!
Simple to Spectacular. Exquisite Cuisine. Unique Holiday Themes. 25-600 Guests.

GROLIER
212-679-2932 29 East 32nd Street

ELLEN'S STARDUST DINER
For A Cool '50s Party! Custom Menu, music, videos, memorabilia, nostalgic. Sweet 16s, Birthdays and Weddings.
Rent Our Diner For Your Christmas & New Year's Party!
56th St. & 6th Ave, NYC. 212-307-7575

Free Location & Event Help!—100s on-line. Call "Locations, Etc." 212-879-3809

Party At KULU

New multilevel supper club for all corp/holiday/priv events. Critically acclaimed cuisine. 50-500 guests. **Call 212-996-4550.**

DANCETERIA $29.95 pp.
FOOD, LIQUOR, MUSIC. Corp/Holiday Parties. 29 E 29th St. **CALL 516-653-4023**

24 FIFTH AVENUE
Art Deco ballroom
with distinctive food,
service, and party planners
to assist you.
Call (212) 254-1300

200-Year-Old Farmhouse—Set on 47 acs in Queens; tents. Pvt/Corp. 212-860-7910

ANGELIKA FILM CENTER
NYC's Most Unique and Exciting Party Space. Will Cater. Call **212-274-1990.**

WEDDINGS

For the Event of a Lifetime—Spectacular locations in the tri-state. 212-679-2932

CELEBRATE YOUR WEDDING AT DEZERLAND'S FUN CITY
Check our large ad under "Party Space".

Delmonico's—Weddings in Victorian Splendor. 212-422-4747

INTERIORS

ART

Mobili Interiors/Cambridge Fine Art
One source for original paintings, sculpture, interior planning. **718-424-1811**

PLAIN & SIMPLE—Amish quilts & fine painted furn. Soho Emporium. 274-9319

CORRECTIVE WORKMANSHIP

PUNCHLIST INC. Precision Carpentry, Expert Wall Resurfacing, Attention To Detail. All Trades. **(212) 460-9059**

HOME/BUSINESS IMPROVEMENT

NY Craftsmen—Carpentry, electric, etc. Contracting. All size jobs. 212-477-4477

Renovations—Kit, Bath, Apts. Lic., Ins., honest/reliable. S.T.H. Const 212 964-5011

Organize/Design—Closets, papers, home office, things - etc. (212) 751-5011

Professional Handyman Service—Finally, someone to call for all the odds-and-ends projects around the house. **212-388-8235**

INTERIOR DESIGNERS & ARCHITECTS

NO BIG DEAL—Take the terror out of decorating. Talented individual can help you. Lowest rates. No job too small. Ref's.
Call Steve Lyons: 212-371-6771

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration without new investment - featured NY Mag, NY Times, CBS. **Only $195/rm.** Tri-state area. **212-288-8888**
Call for our Free Brochure.

THE 3 "R's" OF INTERIOR DESIGN
REUSE
REARRANGE
REASONABLE RATES
HOME DESIGN INTERIORS COMPANY, INC.
Call for Free Brochure: 212-642-3748
ASID Prof Mem - Design Access Mem

Mendenhall Group Interiors—And Accessory Packages. 212-744-9413

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. **Call: 212-288-1863.**

Former Bloomingdale's Designer—Will beautifully transform your space. Budget-oriented. **Sasha Designs - 212-243-1738**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $55 hourly. Featured in NY Times & Glamour. Call for reprints. 212-826-1069

LIGHTING

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. **212-340-9111**

PAINTING & WALLPAPERING

Up Against The Wall—Meticulous Paperhanger/Painter. Free Est. 679-5024

ROSECOLORED PAINTING
Top-quality painting & faux finishes.
Attention to detail. Refs. **212-642-5520**

Painting, Papering—Thorough preparation. Insured. Steve Molnar. 212-869-3050

Perfection Painting: Quality Painting. Established, professional. Emphasis on preparation. Affordable. **212-362-9763**

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384

Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. 212-744-9413

EUROPEAN EXPERT PAINTER—Wallpapering. Insured. (718) 458-5733

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals & Mini-Blinds By Hunter Douglas. KINGSBORO **212-243-0722**

Levolors/Verticals/Duettes/Romans
Absolutely free--if we don't beat all others.
"Best Bet!" - Joan Hamburg.
212-538-6567 **718-748-8600**

DIAL 1-800-CARPETS
Deep Discounts--Commercial/Residential
HAGGAR INDS., INC. Est. 1932. VI/MC

Elite Shades—Verticals and Mini Blinds. Pleated, Duette and Balloon Shades. **Guaranteed Lowest Prices 212-807-8674**

DOES YOUR HOME NEED A NEW
LOOK?
Rely on NEW YORK Magazine's INTERIORS advertisers for all your home improvement and decorating needs.

SERVICES AND SALES

APPLIANCE

Call Dial-A-Brand With Make/Model.
Appliances, Television, VCR.
Kitchen Specialist - All Brands. VISA/MC.
1-800-237-3220 **516-378-9694** Est. 1967.

Factory-Direct - All Brands TV, VCR, AC, Appliances, Refrig, Washers/Dryers. Ship tri-state 24hrs. Call us w/make/model. Get Low Price. **Pricewatchers - 718-470-1620**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Microwaves At Low, Low Prices. **Home Sales Enterprises.**

ART

EDITH MONTLACK—Original oil paintings & portraits. Member of Royal Society of Artists. Published author. Free brochure. Call: (914) 636-4125

Original Contemporary Portraits—Acrylic. Great Gift! 212-330-9297

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. 212-874-7692

#1 PSYCHIC HOTLINE
Talk Live With Brilliant Psychics! 24 Hrs.
900-370-4333 $3.95/min. Tekline PW, NY.

TELEPSYCHIC—Morris Fonte, now available for business/personal readings. VI/MC/AX. **212-685-0477 / 1-800-448-9460**

Erica - Psychic—Clairvoyant. Reunites Lovers. Solves All. Tells All. 718-545-2845

ADVERTISERS: Our weekly SERVICES AND SALES section is a unique opportunity to target an upscale audience who have sophistication and style. For information, call Mark Bristow: 212-643-6500.

AUTO RENTALS

MERCEDES RENTALS
Day, Weekend, Week
SL's & Sedans
Call: 914-968-8200

Rent-A-Jimmy New 1993s.
4-Wheel Drive, 4-Door, Fully Loaded. Special Ski Package Available. Free Pickup & Delivery. 212-292-6200 - Rental Dept.

CLEANING SERVICE

Never Clean Your Home Again...Let Us! Leisure Cleaning Services, Ltd. Insured & Bonded. **212-628-6130 & Relax.**

Corporate Clean—Commercial/Resid. Cleaning. Credit Cards. 212-255-3920

Wax We Floors, Wash We Walls
Clean We All, From Baths To Halls
Imacuclean **212-995-8686**

FASHION

Gorgeous Designer Scarves/Formal Wear—Soft, silky touch. Only $9.95 each. Send check: ALT Traders, 1454 Rockaway Parkway, Box 364, Brooklyn, NY 11236

FOR SALE

Noisy Neighbors?
At Last! A Remarkable Breakthrough For Noise Relief: The Quiet Machine™.
Free Brochure. First & Co. - 718-544-7563

JEWELRY

Jewelry Repair—Replace watch batteries, restring necklaces, all jewelry services provided. 118 E. 28th, NYC. 212-679-8154

GENTLY USED, FINE WATCHES
Rolex/Cartier/Piaget/Tiffany/
Bulgari/Patek/Audemars
WHY PAY RETAIL?
Palisade Jewelers - 201-461-4666
249 Main Street Fort Lee, NJ

LICENSED MOVER

MORTON & LEEDS
Lic/Insured. Residential/Commercial.
All Size Moves Welcome. DOT T12652.
7 Days, 24 Hrs. **212-674-0470**

WEST SIDE MOVERS
Moving, Packing, Boxes, Bubble Wrap, Free Tape, Free Delivery. 644 Amsterdam Ave., NYC. 212-874-3866. DOT 670.

MIFA MOVING
Professional/Affordable. Vi/MC.
Local/Long Distance. DOT #12255.
Florida & California Specials. **979-2571**

MORE THAN MOVING
Packing, Moving & Free Storage 362-9500

LIMOUSINE SERVICE

YOUR CAR/OUR DRIVER:
Concerned About Traffic/Parking/Theft? Relax In Your Car While Our Chauffeurs Drive You At Reasonable hrly/wkly Rates.
CHAUFFEUR ELEGANCE 737-1633

Super Stretches—6-10 Passengers. Low Rates. C/Cards 800-225-4933 718-531-3196

Limos—6-12 Passengers. From $30/Hr. AX/MC/VI. 212-518-9510 & 718-318-1169

Timely Wheels Inc. 212-645-9888—Luxury Sedans & Stretches Avail. AMEX

Stretch—$50/hr. Special $149/4 hrs. Avail 24 hrs/7 days. All Credit Cards. 874-1403

MASSAGE

Mystique—Elegant, Sensitive, Pleasurable Massage. New, E. 40s. 212-949-7540

THE PLACE FOR THE '90s
New - East 40s. 7 Days. 212-949-7540

Shiatsu—Japanese Massage. E 75th St. Residential also. (212) 288-8143/8943

A Superb & Joyful Massage
East 30s. Private, 7 Days. 212-213-5167

Relaxation...Just A Touch Away—By App't Only. Low Rates. 212-996-0255

A DELIGHTFUL MASSAGE
Exceptional Relaxation in Midtown.
East 50s - 7 days - Private. 212-754-1470

A Beautiful Touch—The experience you'll return to. New Staff. Private. W. Village/Wall St. access. **212-727-9142**

Unforgettable Massage For...—Distinguished Men/Women. 212-532-1397

A Heaven—Perfect Relaxation For The Modern Man. E. 60s. 7 Days. 212-838-1948

LOVING MASSAGE
Beautiful & Private 212-826-3131

New Michelle's Studio—European Massage. Private. By App't. 212-957-2080

An Exceptional Massage By French—Lady. Clean & Private. 212-888-3497

BELLISSIMA - 212-371-0297
A Wonderful Massage For Selective Men.
Studio/Residential. **10am-2am.**
7 Days. Residential. 24 Hours.

Continued on next page.

Continued from previous page.

MASSAGE

ADVENTUROUS MASSAGE
Artistic & Private. 212-545-1549

SENSATIONAL, SOOTHING & SAFE
Clean & Private. 55th Off 5th Ave. Studio/Residential. **212-315-3525**

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage. **Studio & Residential. 212-472-1138**

The Incredible Lightness Of Touch—New...East 60s. Private. 212-421-5963

The Guy With Best Athletic Massage—You'll Ever Find. Ramy. 212-439-6147

EUROPEAN TOUCH
Of a mature lady. Warm, considerate. Private. E 50. 10-8pm. **212-980-8172**

MAGIC TOUCH
Total Relaxation Guaranteed. Studio & Residential. Swedish & Shiatsu By App't. E. 50s. CC's Accepted **212-755-4376**

BLISSFUL!
The Art Of A Gentle Touch.
E. 50s. Private. In or out. 212-355-3247

New Tasha's Place—Adventures In Exotic Massage. Comfortably Discreet. Private Location. 212-581-2946

Erik's Taoist Massage For Men—$150. Soothing, Loving, Relaxing. 212-213-1207

Exotic Massage—7 Days. Uniquely Special. Private. Call 212-779-4297.

NEW SALON 26
Total Relaxation For The Body And Mind. By App't Only. Open 7 days. **212-725-7253**

Your World At Our Fingertips
New Concept. Spacious Park Ave. locale. 10am-1am. **212-481-8692**

EXECUTIVE STRESS RELIEF
Private. By App't. 212-666-2816. $175.

A Golden Touch—Enjoy A Relaxing Swedish Massage. By App't. 212-586-1522

Courtney's Back—212-779-9226. Elegant, Beautiful, Private. East 30s.

Relax With Alex - Unique Bodywork—For Men. Studio/Resid. 212-727-9449

NEW CALIFORNIA SALON
Experience Exotic Massage California Style All American. 212-247-5017

FOR EXECUTIVES - RUSSIAN—Massage. Full Body. Natasha/Joseph. W. 94th: 212-222-4868 / E. 10th: 387-8976

Upper East Side—Private & Adventurous. 7 Days. Call 212-472-5659.

Your Shangri-La—By The UN. Private, European Massage. 212-838-4104

Relax & Enjoy A Great Bodyrub—App't. Senior Citizen Discount. 212-860-7742

European Aromatics
E. Side Locale. 10:30am. 212-223-2658

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

ALOES 212-799-7087
Japanese Shiatsu & Residential Service.

To Advertise In The **SERVICES AND SALES** Section, Call **212-643-6500.**

Brooklyn's Best Relaxation—Open 7 Days. 718-789-3799, 718-789-2335

Miramar Salon—Superb Bodyrub, Relief Of Tension. By App't. Call 212-826-8814

BodyCare By Tomas For Men—$150 Relax, Refresh & Renew. 212-725-4661

A Gentle Touch—Loving, Excellent Quality Massage. W. 75th St. 212-362-8176

EAST & WEST (212) 964-4483
Body Shampoo & Japanese Shiatsu

COSTA DEL SOL / 212-371-0175
Elena & Friends. A World Of Relaxation. Swedish & Shiatsu. **10am-2am. 7 Days. Residential. 24 Hours.**

East 64th Street—Excellent, Professional Swedish Massage. 212-838-8380

FUJI 212-734-6691
Masseuse from Japan. E. 70s.

THE BUSY BEE—
International Technique. 516-739-3131

Hakone 212-486-6444
Professional Masseuses From Japan.

Licensed Masseur For Men—East 50s Studio/Your Hotel. Richard. 212-759-6210

Massage—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

MIYAKO (718) 631-2347
LIE Exit 31. Japanese Shiatsu.

Masseuse/Nurse—E. 88th. Formerly 79th. 10am-10pm. Res/Studio. 212-876-1747

Okinawa Spa—Wonderful Shiatsu/Swedish/Sauna/Showers. 914-833-1555

KIKU 212-223-2650
Japanese Shiatsu - Swedish. Residential.

Sophisticated European Lady
Luxurious Surroundings.
Residential/7 Days. **212-262-4537**

Massage Therapy By Mature Lady—For Older People. 11am-8pm. 212-949-6325

SUPERB MASSAGE—
Reflexology. Private. 212-489-5322

STUDIO 50
Japanese Shiatsu & Swedish
212-832-3920/3928

Massage—Queens Location. Parking Available. Private. 718-969-3422

AKASAKA 212-580-9029
Japanese Massage

Jessica & Danielle—Swedish Massage. Private. East 80s. All CC's. 212-861-5969

NATURALLE 212-888-1807
Massage Therapy. Relaxing Treatment.

Gabrielle & Tess
Swedish Massage, All Credit Cards. 212-888-2070

First Affair Massage...Is Unforgettable—Midtown Location. 212-752-6430

Grand Opening—Diane and Lauren - E. 60s salon. All c/c accepted. 212-888-2070

Massage Fit For A King—Private Studio. 7 Days, Residential. 212-319-9863

Chinese Bodywork—Grand Opening, Private Quality 212-661-2334

Lisa Salon—Private Relaxation Center. 212-398-0283

Crystal Salon—Time For Relaxation. Excellent Body Massage. Pvt. 212-545-8043

Extraordinary Massage—Unforgettable! East 20s...212-685-5614

Trained Masseuse—Individualized & Relaxing. 9am-7pm. 212-481-7790

Soothing Massage With French—Tradition. Private 212-686-1550

Daisy's Salon—Relaxing Massage. By Appointment Only. Call 212-586-3713.

Professional Massage 212-369-5535
Excellent Japanese Masseuse. Residential.

New Salon—Day appointment only. 718-497-2843

Massage—Professional Therapists. Relax your body. 718-423-3169

PERSONAL SERVICES

From $10.00 A Month—24-Hr Answering And Mail Services. Action - 212-279-3870

Organize Your Home/Office—Rolodexes To The Entire House. 233-0156. Top Refs.

Phone Answered In Your Name—From $8. Mail/800/Beeper/Call: 212-868-1121

Call Your Personal Concierge Inc.—Shopping, Parties & Deliveries. 685-7607

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

DR. AMY I. ATTAS
QUALITY VETERINARY CARE

DR. AMY ATTAS, formerly of PARK EAST ANIMAL HOSPITAL and the ANIMAL MEDICAL CENTER, provides Manhattan dogs and cats full in-home, in-hospital and emergency *treatment with the personal attention and* professional care for which she is known.

24 HOUR TELEPHONE (212) 288-6686

PHOTOGRAPHY

Photos With Wit, Spirit & Life—Weddings, Any Occasion. 212-239-1081

Gentle, Lo-Key Photos—Professional. Weddings/Corp. Brochure: 212-921-9255

Best Wedding Value—Both Formal And Candid. Karen Milliken. 212-689-6123

LICENSED THERAPY

ACHIEVE SEXUAL SUCCESS
NYC's **ONLY** AASECT **Certified Surrogate Program** Offers The Highest Success Rate For Impotence, P.E. & Sexual Shyness. MD Supervised.
DON'T BE FOOLED BY IMPOSTERS!
212-971-6060

Caring Surrogate/Counselor—For Sexual Problems Only. Queens. 718-641-8655

Caring Therapy Treatment For Sexual—Problems And Stress. 516-482-3702

To Advertise In
NEW YORK Magazine's
SERVICES AND
SALES SECTION
Call 212-643-6500

SMART MEN! READ THIS!
Too Busy To See Us? What If You Knew It Would Help Your Sex Life? Make You More "Devilish"? Smart Executives Choose Our Sex Therapy Center Over All Others. Expert-Designed **Surrogate Program.** MD Supervised. Convenient Hrs & Parking In Manhattan. ***Make The Right Choice!* 212-721-7650**

SEX THERAPY

If you suffer from: Impotence, Premature Reaction, Sexual Inexperience, Aging Sexuality, a Sexually Stressful Marriage...then **Surrogate Therapy** may be your only answer. If you have not called us for a free consult, you have not really tried to solve your problems. Licensed Therapists. Ins. Reimbursement. Midtown Loc. Credit Cards.

Call Interactive Therapy 212-725-3757

ROLE PLAY

ELEGANT ESCAPADES
Residential Only. 212-369-1055
Relaxation Therapy.

Sensual Relaxation—Discriminating clientele. East 50s - by app't. 212-308-4149

Executive, Sensual Relaxation—East 50s. Private Luxury. 212-421-4060 & 750-9633

PAMPER YOURSELF
With Total Body/Mind Relaxation.
Call Michelle - (212) 831-1851

Adventurous Minds Explored—Desires Respected & Expanded. 212-721-5683

Mysteries In Your Life—Explored, Expanded & Fulfilled. 212-580-6526

Experience Avalon—A Total Relaxation Therapy. Resid/Studio. 212-229-2873

Complete Role-Play At Its Finest.
Enjoy Relaxation Therapy. E. Side Locale. 10am-midnight: **212-889-8374 / 779-4093**

Enterprising Role-Play—Private. Upscale & Selective. Alexis. 212-969-8622

For Discriminating Men—Intense Therapeutic Relaxation. Safe. 212-988-3226

Escapist COMPULSIONS Explored. Role Playing, 150 Unusual Dramas. PhD. 7 Days. 11am-10pm. 212-475-3377

French Elegant Role-Play—By Europeans, Brazilians & Americans. New! West 57th. Role-Play. 212-262-0830

One-In-A-Million Relaxation—For The Harried Executive. East 80s. 212-734-4419

LuvSaver—Unfulfilled fantasies explored! Solutions. No taboos. 212-246-0331

Nurse Psychodrama—Relaxation Therapy. East 80s. 212-734-4419

Recession Psychodramatist—Demonstrates All Scripts. Ms. Park. 212-496-1794

Psychotherapist—Explore All Subjects. Role Playing - 24 hrs. 516-422-2404

Retreat Into Luxurious Elegance—Relaxation In Exclusive, Pvt Gentlemen's Club Atmosphere. Diana. **212-644-0507**

Relaxation Therapy—And Role Playing. Private Sessions. Scott. 212-242-7054

Unique Role-Play—For The Ones Who Expect Only The Best. 212-465-2570

Total Relaxation—Like Never Before - Lorraine's. 212-677-0106

Continued on next page.

SERVICES AND SALES

Continued from previous page.

ROLE PLAY

Ventures Unlimited—Relaxation For The '90s. 1st Class Role-Play. 212-888-1666

Ms. Julie Diamond—Expert Relaxation Techniques/Role-Play. 212-458-3888

Professional Role-Play
Enjoy Relaxation Therapy. East Side.
10am-midnight: **212-684-3574 & 684-3765**

Call & Relax—With Therapeutic Role-Play. Crdt cds. 800-238-8392, 713-780-7706

Total Role Playing—Private. East 80s. 212-517-6957; 212-517-6538

TLC in new york—Midtown - app't only. Full recorded info: 212-969-0103 / 0213

EXECUTIVE STRESS RELIEF
Join Our Elite Clientele For The Ultimate In Role-Play & Relaxation. 212-714-1537

Therapy Paradise—#1 Place In Town For Total Relaxation. 212-956-8772

Komfort Zone—East 50s. Imaginative Role-Play. 212-644-9259

NUTCRACKER SUITE
Role-Play For The Connoisseur.
Elegant. Madison Ave. 212-779-7643

Role-Play—Understanding Your Inner Needs & Desires. Elegant. 212-714-7088

MORGAN & BARBIE
1st Class Relaxation Therapy. 11am-2am. Elegant/private. Credit cds. 212-397-4282

Converse & Role-Play—With Suzanne Cummings. Free yourself of stress. Use sensitive reinforcement. 215-546-5008

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

Treat Yourself To Total Relaxation—That You'll Never Forget. 718-353-9151

Anna's—For Relaxation That Takes The Stress Out Of The Day! 212-460-5708

Arena 212-331-3429—Commissioned Dramas. Credit Cards Honoured.

For A Peaceful, Relaxing Escape—Call Loreli. 12am-11pm. 212-969-0991

ROLE-PLAY
The Best In Private Psychodrama.
Free Consultation. 212-229-0429

Relax With Risa—Enchanted Role-Plays. Call 212-736-0877

Exclusive Psychodrama—Role-Play Affordably With Cayenne. 212-995-2784

HEALTH CLUB
Complete Relaxation/Private/Excellent Service. Residential Also. 212-696-9332

Latin Relaxation Therapy—E. Side Jacuzzi/Steamroom Incl. 212-679-3744

Unique Conversation—Psychodrama & Role-Play. 212-970-3360

New, East 30s, Upscale Club—Complete & Superb Role-Play. 212-679-7712

Psychodrama/Expert Behavior—Therapy. Doreen Lash. 212-581-4002

Relax & Unwind—Express Yourself Thru Relaxation Therapy. 212-460-9693

Relaxation Specialist, Role-Play—Total Rejuvenation. Pvt. 212-213-1198

THE PARADISE CLUB
Voted NY's #1 Club.
Major Credit Cards Accepted.
42 West 33rd St. 212-279-0179

Relax In Luxury—For The Discriminating Gentleman, Mid. East 212-980-4114

Sensual And Exciting Relaxation—Reasonable Rates. Call 212-362-3630

Superb Relaxation By Mature Lady—Private. 24 Hours. 212-980-7013

THE WAY LIFE SHOULD BE
Fanciful, Stimulating, Completely Relaxing Luxury. Caroline: 212-980-6740

Transcendentally Creative Role-Play
By Melora. East Side Apt.
212-439-6033 Melora

Sensual Role-Play By Mature Woman—Ethnic. 212-206-6849

Role-Play—Located On The Upper East Side, For Relaxation. Ethnic. 212-734-9078

Elegant, Mature Role-Play—Person To Person. Call Stephanie. 212-759-5070

RENDEZVOUS
If You're Thinking Of Treating Yourself To Sensual Relaxation Therapy, This Is The Only Place To Go.
Premier East Side Locale. 212-319-5521

10TH ANNIVERSARY STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001.** Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Super-Nice Guy—34, divorced, Ivy, handsome, nonsmoking, athlete, 5'8" - seeks similar female. Photo. 7092 ✉

Gorgeous, Tall, Redhead—40s, with legs that never stop, desires to meet tall, very successful, well-educated man who would like a woman to make him feel like a king but be his equal. 2336 ✉

Unbounded Curiosity—Energy to match! Innovative scientist, musician, CEO, art collector, potter. Delights in the outdoors, many sports, history, travel. Divorced white male, 6', athletic, nonsmoker, liberal Christian, 55. Seeking vivacious, playful, bright, affectionate woman to share excitement, intimacy, romance, commitment in a loving relationship. NY/NJ. Note/phone/photo please. 7082 ✉

If You Are Interested In Meeting—A tall, slim, good-looking, youthful 47, Christian, lovely lady, living in Manhattan, and you are an attractive gentleman in looks and character, 48-58, over 5'10", write me with recent photo a must. 2312 ✉

30, Handsome, Spiritual Man—Rich ex-yuppie lawyer, now working with kids, clear mind, open heart, seeks soul mate. 2285 ✉ ☎

Please Help Me Find You!—A caring, multifaceted president of leading corporation, appreciated for gentleness, charm, humor, loyalty, passion, with good looks, well-built, 39, tall, very successful, communicative. If you're a smart, spirited lady, to 39, with depth, ready for love, laughter, commitment - let's meet! Only replies with photo - will exchange. 4059✉

Stunning, 5'8", Slender Blond—East Side Manhattan woman, varied interests, with warmth and sensitivity, seeking a man, 55-70, with sense of humor and zest for life. Professional/executive. 4055 ✉

Sensational-Looking Blond Executive—48, green eyes, great figure, exciting and fun, well-educated, with style and class, seeks professional man or CEO type. 2320 ✉

Grace Kelly Seeks Jewish Cary Grant—Are you charming, tender, sincere, witty, successful (36-46, 6' plus, slim, nonsmoker)? Do you love the arts, travel, dining/dancing, great conversation? Then you may win the heart of this warm, sophisticated beauty (slim, long-legged, blue-eyed brunette, 37) for a wonderful life including marriage and a baby carriage. Thoughtful note/photo, please. 2324 ✉

Warm, Disarming, Pretty—Sandy-haired, athletic, slim professional female, 5'4", outgoing, quick-witted, Ivy grad. Likes include: tennis, reading and writing, theater, hiking, biking, France. Seeks smart, funny, reasonably fit man (38-50) who, like me, aspires to be happily monogamous. Note/photo. 2335 ✉

Stunning Green-Eyed Blond—Slim, young-looking, 40something, divorced professional, with witty intelligence and artistic soul... Seeks sexy-looking, successful exec or professional man, 45-58 - spirited, soulful, humorous. Bonus points for skiing. Photo/phone. 4048 ✉

31-Year-Old Single Male—Doctoral student, works full time in a local hospital. Studying all other times. No time for clubs, bars. Am blond, athletic, attractive. Seeks one great girlfriend for spending quality time with, in development of friendship/relationship. 7079 ✉ ☎

Warm, Caring Professional—Mid-40s male, dark hair, light brown eyes, 5'11", looking for attractive, slim, intelligent woman, mid 30s-plus, for close relationship and future. Photo/phone. 7068 ✉ ☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Frankly, Scarlett...I Give A Damn—And my script calls for a happy ending. But I need your help. Single white male, 35, 5'10", MBA, nice looks, honest, unpretentious, cerebral, seeks very intelligent, strong, pretty, slender, gentile, 27-33, better half. Photo. 2293 ✉ ☎

Grecian Beauty Of High Intellect—Seeks Jewish MD to 55 - for keeps. 2305 ✉ ☎

Athletic, Beautiful, Cultured—Dynamic, educated, funny, genuine, happy, interesting, Jewish, kind lady seeks mensch: nice, outgoing, playful, quality, romantic, secure, terrific, upbeat, very wise, x-tra youthful, zany male, 50 plus. 2342 ✉ ☎

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

$1.50 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK NY

"Long Legs" Seeks Matching Pair—Slender, vivacious, dark-haired beauty, Jewish, 36, successful Wall Streeter. Loves tennis, theater, skiing, good food - 5'6", 120 lbs. Looking for my counterpart: nonsmoking, marriage-minded Jewish (33-43) male, bright, funny and athletic - to share good times, good conversation and long-lasting relationship. Give it a try! Note/phone/photo a plus. 6968 ✉ ☎

The Real Thing—Sincere, attractive male, 35, 5'11", 170 lbs, professional, athletic. Seeks pretty nonsmoker, slim woman to enjoy tennis, skiing, ocean, dining, music, each other. Photo, please. POB 404, Scarsdale, NY 10583.

Attractive, Artistic, Ambitious, Active—In both mind and body. Corporate professional by day, artist (painter) by night. 30-year-old, white woman with a full life - *but miss having someone to share it with.* Looking for an upbeat man, 27-36, for loving future. Note/photo. 7086 ✉

Interracial Relationship Sought—By black, 23-year-old Catholic/Jewess, 5'7", 240 lbs, playful, sensitive and full-figured, seeks single or divorced, white Jewish male professional, to 6'3", 28-40 years of age, traditional values, honest, affectionate, sensitive and not too afraid to express his feelings. No drugs, smokers or alcoholics. Disease-free only. Please send recent photo, note and phone number. No reply without photo. POB 121, Jacksonville, NC 28541.

Recent Widower—Mid 40s, professional, good-looking, physically fit. Seeking attractive, fun-to-be-with female friend to help re-enter social world. Note/photo. 7075 ✉

Have You Read Me?—Very attractive writer/TV exec, culture buff, traveler, seeks bright, handsome professional male, 40s-50s, who prefers Bach to rock. 4075✉

Handsome Jewish Male—32, 6', educated and caring, seeks pretty mensch. It's our turn to meet - agree?! Photo. 4074 ✉ ☎

I Have Everything Money Can Buy—Now I need someone special. Very pretty, physically fit Jewish female seeks nonsmoking male (45-55) who is very handsome, physically fit, financially secure, sincere and ready for a commitment. Photo a must. 2329 ✉

Sensitive Male, 54—Seeks special, caring female for commitment. 7090 ✉

If You Are A Man, 50-65—With a great sense of humor, who is searching for romance and excitement - you have found it! I am 53, Jewish, pretty and playful. Recent photo, note and phone. 4078 ✉ ☎

Silk And Sneakers—Long-haired, sensual, stunning professional woman with warmth and wit, seeks handsome, successful man (36-48) with humor, sexy smile and joie de vivre. Nonsmoker. Note/photo. 2288 ✉

I'll Take A Gamble If You Will!—Very attractive blue-eyed blond, Jewish professional, 5'5", 31, with a great sense of humor, caring and romantic - enjoys travel, the beach, even football. I bet you're a funny, tall, handsome, successful man (29-39), looking for adventure and romance. Photo/note. 7065 ✉

Seeking Gay Jewish Female—Nonsmoker, conservative, for alternative relationship and family with a successful, masculine, 32-year-old, gay Jewish male. 4063 ✉

I'm Looking For A Cynical Girl—She harbors no illusions and she's worldly-wise. I'm 39, creative professional, tall and fit - enjoy Monk, U2 and George Jones. Also Rangers, Richard Price and Charlie Rose. Am looking to be lost in love and having some fun with my 34-42-year-old cynical girl. 7070 ✉ ☎

Seeking Man With A Carpenter's Soul—Who, like me, thinks that now is a good time to renovate life. I am financially secure and 40, with an extraordinary adopted 2-year-old who's been with me since birth and doesn't yet know how wonderful having a daddy will be! 2291 ✉

Loving And Leggy—Former model, beautiful and blond - desires genuine, tall, handsome, intelligent professional gentleman, 35-50. Photo. 7097 ✉

LI Lady With NYC Taste—Attractive brunette, 37, loves music, theater, fine dining. Seeking intelligent, marriage-minded man (34-48) who has a warm heart and friendly personality. Business/professional please respond with note/photo/phone. Nonsmoker and no drugs. 4012 ✉

Passionate About Skiing—Among other things. Very attractive professional woman, 31 - smart, funny, tall, Jewish (nonreligious). Loves the mountains, the beach, the arts...enjoys spontaneity/adventure...values honesty, intelligence. Seeks successful, handsome, fit man, great sense of humor, 29-38, to snuggle with on the ski lift. Note/photo. 2316 ✉

Pretty Asian Ms.—Tall, secure, successful. fun. Seeks 40-60 mate. 7072 ✉ ☎

Tall, Funny, Health-Conscious—Man, 45, would love a trim, affectionate, down-to-earth girlfriend. 4071 ✉

Extremely Warm, Attractive—Sensitive, professional Jewish woman, 40, with a good sense of humor and wide range of interests, wishes to meet a sincere and decent man. Please send a brief note/phone number. Photo appreciated. 7054 ✉

Valerie Bertinelli Look-Alike—Seeks Seinfeld act-alike. 28, 5'6", fit, Jewish, Ivy grad seeks dynamic, Jewish, professional guy. Note/photo/phone, please. 7107 ✉

Widow In 50s—Very pretty, college graduate, seeks older man. 7055 ✉

Warm, Wise, Wonderful Woman—Fun, attractive, fit and active. Wants tutti frutti with a good Jewish man, 50-62. 7074 ✉☎

Sexy, Elegant, Mature Woman—Seeks unattached man, 60 plus. 4054 ✉

Sophisticated European Lady—Stunning Manhattanite, 46, blond, intelligent, exciting, dancer and skier - looking for tall, successful, nonsmoking, high-energy, passionate Jewish man for forever. Note/phone/photo. 4080 ✉

There's True Beauty In My Smile—Charming Manhattan woman, 30s, successful, sensuous, educated, ready for a primary (and forever) mate. Be some of the above (you're aged to 45); have a generous nature (I do); look forward to ending your search for a mate, now (as I do). Photo please/letter/phone. 2334 ✉

Ex-Texan, 30—With a smile bigger 'an Dallas, seeks a guy with a ten-gallon heart. Lookin' for a fella who's more urban than cowboy. 2331 ✉

Handsome, Unpretentious Gentleman—Dentist, sincere, 38. Seeks pretty, kind, intelligent lady. Photo. 2245 ✉

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make *meaningful introductions that can lead to long-lasting relationships.*

Denise Winston

By appointment only 212-935-9350

Very Pretty/Smart—Jewish East Sider, 39, with traditional values, seeks generous man to marry, 34-52. 4076 ✉ ☎

Fascinating Blond—Great-looking professional, sensuous, savvy...desires passionate, loving life with stable, smart, tall, successful man - a discriminating maverick, 42-58. Note/photo. 2303 ✉

Forget Every Woman On This Page—If *you live your life courageously, passionately* and joyfully; if you have an open heart and mind and take care of your body and spirit; if you are Jewish, nonsmoking, 38-51, are handsome, successful and looking for a total relationship - this woman is for you. I am creative, warm, intelligent, fun-loving and truly pretty. I can be your best friend and your private dancer. If you're my man, forget every other woman, you'll only want me. Photo a must. 7103 ✉

Attractive Jewish Female—30, finishing MS in counseling. Seeks bright, articulate male. Note/photo. 2299 ✉

Spirited, Strong And Secure—Professional woman, seeks 37-53, tall, fit unmarried gentleman with varied interests; sense of humor, adventure and the absurd; love of travel and no fear of commitment. 7100 ✉ ☎

A Tempestuous, Raven-Haired Siren—An appaloosa running free, Peter Pan, Scarlett, Klimt's "The Kiss" - that's me. You - see life as an adventure to be lived happy, joyous and free. 33 plus. 2340 ✉

Attractive—Young 60ish, Jewish widow seeks caring, humorous man. 2332 ✉

A Woman Of Valor, Who Can Find?—Jew businessman, 41, good-looking, physically fit. Likes classical music, books, stimulating conversation. Seeks intelligent, *empathetic, Jewishly connected* woman to 38, for serious relationship. 7053 ✉ ☎

Attractive, Vivacious Brunette—Sincere, educated, slender young widow - looking for a caring, intelligent, fun-loving Jewish man, 45-55, to share love, life and laughter. 2276 ✉

Attractive, Petite Brunette—30, Jewish, Ivy-educated, seeks fit male professional, 30-40, to share music, sunsets and other joys. Note/photo/phone. 2307 ✉

Attractive, Petite Female, 24—Tired of the bar/club scene - loves sports, movies, working out. Seeks 25-30, handsome, fit man for relationship. Photo and note please. 4073 ✉

Barefoot Sophisticate—58 years, 5'6", 120 lbs; funny when serious - appreciative and aware - my own person. Uncommon woman looking toward Everyman's desires with a sophisticated, humanistic, centered, curious, forward-looking Jewish gentleman with probity and alacrity of mind and body. Note/phone. 7091 ✉

Brains In A Little Black Dress—Pretty Irish woman, tall, slim, black-haired, blue-eyed, happy, humorous, sensual and warm. Seeks romantic, successful, classy, aggressive man, 35 plus, with a sexy voice. I love antiques, decorating, children, reading and my small smelly dog. Note/phone/photo, please. 2301 ✉

Catch Spring Fever - Early!—Sassy, smart, spontaneous woman, 32, athletic, professional and truly beautiful, with a taste for the arts and things international, wishing for fun-loving, fit, secure, cultured man in his 30s, who's ready for a red-hot romance for keeps. Photo/phone. 2333 ✉

Very Pretty Brunette—40, great legs, big brown eyes, refined, educated and anything but dull, seeks compatible man, 5'9" plus. Note/phone/photo. 2319 ✉ ☎

Classy, Vibrant Jewish Woman—Sexy, blond (great figure), with zest for living. Looking for partner to share adventure, fun, travel. Loves skiing, horseback riding, dancing, dining and more. Seeks handsome, fit male, 35-45, well-established, similar interests. Ready to enjoy, share, love and be loved. Note/photo. 7101 ✉

Divorced White Male, 49—Psychologist: kind, warm, adventuresome, with many interests - seeks attractive, bright, energetic, stable lady for companionship and possible long-term relationship. Lives in southeast CT, 2 1/2 hours from NY. Willing to travel if she would reciprocate. Photo - will exchange. All replies answered. 7073 ✉

Want To Live Life With—Pretty, slim friend/lover, Jewish professional, with country home, who has her life together? My man (44 plus) knows who he is, what he wants...and goes for it. 4060 ✉ ☎

Extremely Pretty Female—26, slim, Ivy-educated, outgoing, fun - enjoys dining, dancing, U2 to Beethoven, travel, tennis, ocean. Seeking very handsome, professional, single white male, 26-37, residing in NJ, who's looking to meet and appreciate a warm, intelligent person. Photo a must. 2286 ✉

Fabulous, Handsome, Successful—41-year-old Jewish doctor, finally ready for marriage and children. Needs to meet an intelligent, considerate woman, with fun personality and great figure. Prefer ages 26-35. Full-length photo and note a must. 7064 ✉

Florida, Jewish MD—Seeking attractive, refined, unencumbered, successful Jewish lady, 46-52, able to relocate and retire soon - for counterpart. Bio/phone/photo a must. 7099 ✉

For Wine Lover Only—Old music and dance, Fred Astaire, Al Jolson, Nat King Cole. Very beautiful, sexy female, 33, 5'7", big green eyes, professional, seeks Jewish, successful man, 37-45, to dream together with good wine, music and romance. Photo and phone. 7062 ✉

Wanted: Intelligent Man—Affectionate, athletic, good-natured, secure, divorced with kids, age 34-44. "What's in it for me?" you ask? ...A warm, charming, genuinely nice, affectionate, very attractive, divorced white female, fun-loving medical professional who's down-to-earth, willing to try almost anything once, a lover of sports, the outdoors, people, life, good communication and...maybe you! To share intimacy, friendship, love and life with. Westchester/Dutchess County vicinity preferred. 2330 ✉ ☎

Friend Of Bill W.—Hope you are too. I'm also a tall, handsome composer who is a fabulous 60. I seek a very short, slim, tuneful, humorful woman. Age not important. Identification is. I look for harmonious friendship, love and affection. Exchange photos - but they're just the outside. 7108 ✉

Gay · All-Male Opportunity—Me: 50, good-looking, hunky and fit. Extremely successful, with wonderful life style to share with right man. You: 35 plus, smart, handsome, enjoy working out, outdoors, travel, sense of humor, sexy. Drop me a line - nothing to lose. Photo/phone, please. 7052 ✉

Dating Is Work—Help us both by introducing yourself, if you are tall, thin, 30ish, have a career, are emotionally available, and want to meet a tall, handsome CEO, 46, without NY attitude, with his act together. Photo/phone. 6988 ✉

Good-Looking, Great Hands—Successful MD, dynamic, energetic, athletic, youthful 51, young in body and spirit. Looking to share his life with an intelligent, sensitive, sensual, feminine, petite, classy lady. Note/photo. 2323 ✉

Interracial Romance Desired—By handsome, sensual, sincere, upbeat white male attorney with easy smile and sense of humor. You are attractive, charming, intelligent, warm, healthy, nonsmoking female, 35 plus. Photo please. 4046 ✉

Truly Handsome, Successful, Jewish—Athletic and fun-loving dentist, 36, seeks a petite woman, 26-34, with looks, brains and a heart of gold... Am I asking too much? Recent photo/note. 4066 ✉

Very Pretty, Sexy, Slim—26, single Jewish female, professional, seeks same in single Jewish man, 25-31. 4058 ✉ ☎

Happy Fiftysomething Has It All?—Secure and stable, warm and caring, romantic yet classy, Jewish executive - hopes to meet one special gentleman to complete her life. This attractive, tall, slim blond has a passion for family, friends and work. Please be an intelligent, honest, affectionate, handsome, healthy nonsmoking male who is ready to share thoughts, feelings, fun and a loving relationship. Enjoy NY's best with me. Send note and photo. Hurry! 2296 ✉

Gentleman—Intelligent, humorous, very attractive, 43, tennis player, expert skier, corporation owner - seeks very attractive lady companion. Photo. 2327 ✉ ☎

Help Wanted—Good-looking, successful Jewish male, 35, sincere, charming, easy-going, looking for a sexy, beautiful woman (up to 35) who's honest, passionate, fun-loving, for friendship, romance and love. Photo a must. 2295 ✉

Handsome, Ultra-Fit Professional—28, romantic, sensitive, intelligent, Jewish, 5'10", interests in bicycling, the outdoors and dining - seeks attractive, fit, nonsmoking white female, 20-29, to share diverse cultural and athletic interests. Note/photo, please; will exchange. 7085 ✉ ☎

Lee Horsley/Tom Selleck Move Over!—Ruggedly handsome professional - playful, sincere, outgoing and athletic (Jewish if it matters), 34...seeks adorable, affectionate, low-maintenance sexy female, to share romance, chemistry and laughter. Photo please - will exchange. 7088 ✉

New To NY—Charming executive, an athletic, 5'10" male, late 30s, who enjoys anything from candlelight dinners to a good workout. Would like to meet attractive, intelligent professional woman, 27-37, to see how much fun NY can really be. Photo/note, please. 7110 ✉ ☎

Long-Stemmed Beauty—Tall, slim, very pretty, passionate, sensuous, 35 - enjoys tennis, music, travel, fitness. Seeks handsome, successful, fit and athletic male, over 5'10", 35-45, with a good sense of humor. Note/photo please. 4077 ✉

Look No Further—Very attractive Jewish female, 31, fun, warm, intelligent, slim (5'6") and romantic - seeking my match: an upbeat, outgoing, good-looking, successful and sincere guy (under 40, over 5'9") who loves to laugh but can be serious about a relationship. Note/photo. 2325 ✉

Looking For It All—Very handsome professional, great physique, 35, with heart of gold, seeks very attractive, slim, fitness-minded, outgoing Jewish gal, 25-32, 5'5" or under, with a smile to melt my heart - for keeps. Note/photo a must. 2321 ✉

Looking For That Special Person—Successful, single, white Jewish male, 31, would like to meet an honest, caring, shapely lady, 27-32, with great sense of humor, to share. Nonsmoker/no drugs. Photo would be nice. 7087 ✉

Love Goddess—53, central NJ, wants available, fun-loving, cultured hero, able to leap tall buildings in single bound. Unafraid of flying the distance. Note/photo. 2322 ✉

MD—40, handsome, tall, quiet, many interests. Seek female - educated, character, looks, spirit. Photo/note. 2311 ✉

MD, Latin Origin—Tall, mid 30s, fun-loving, seeks attractive, slim female to share the fall in NYC and maybe more. Photo/note please. 4057 ✉

Slim, Pretty, Fun, Educated Woman—Seeks a committable man who lives life and is planning for a good one. He balances work and play. Eagle Scouts welcome. 32-42. 2195 ✉

Northern NJ, Divorced White Female—Professional, with a 12-year-old daughter. Tall, full-figured, blue-eyed, attractive, intelligent, down-to-earth, outgoing, independent woman with a warped sense of humor - looking for a male counterpart for a fun relationship based on truth, honesty and respect. Note/photo. 7111 ✉

NYC, Divorced White Male—63, 5'9", Jewish-flavored professor riding wave of exuberance seeks fellow surfer, 49-65, with leisure time to share. 7010 ✉

Former Model—Blond, 5'7 1/2", affluent Jewish publisher, beautiful, sexy, fun, irresistible. Looking for successful, romantic, scintillating man, 37-53. Golfer a plus. Note/phone/recent photo. 7096 ✉ ☎

Enlightened By 20 Years—Of happy marriage. This academic seeks a second chance with a slim lady, 40-45, for ideas, ideals, movies, home life. Picture. 4068 ✉

Petite, Perky, Pretty—Witty, intelligent Jewish attorney, 31, seeks single, nonsmoking, educated, established Jewish doctor/lawyer/businessman, 32-40, for forever-after. Note/photo. 4069 ✉

Reliable—Handsome, wry, fit, young 49, 5'11", down-to-earth, Ivy, in the arts, (212), fun and reflective, kind. Loves books, music, nature, good talk. Seeks bright, warm, 30s-40s, Manhattan woman of depth, with matching good looks and heart, for the very real thing. Note of substance and recent photo, please. 4072 ✉

Rapunzel Professional—Classy, seeks her Jewish MD/JD prince (born before 1950) to rescue her from her tower. 2304 ✉

Soulful Beauty/Artist—Seeks best friend. Enjoy life together. Birthdate. 7098 ✉ ☎

Romantic, Young, Nice, Slightly Shy—Big-hearted, selfless, nonmaterialistic guy seeks same in woman, 25-45. 2289 ✉

Sally Looking For Harry—Pretty, petite, outgoing, professional Jewish woman, 42, young in body and spirit, seeks man: 40-50, witty, intelligent, enjoys the city as well as the country. Note/photo. 7057 ✉

If You're Interested In A Gamble—Luck could be this lady. Life's a crap shoot and we're looking for a little good luck. This prize is a petite, educated, elegant 50ish gal with pizazz looking for her contemporary man. Winners only please. 2302 ✉ ☎

Single Dad Looking For Single Mom—Handsome, active professional, financially secure, 38, 6', tennis fanatic, who is warm and can be very attentive - looking for attractive counterpart who can still laugh and enjoy life. Photo a must. No smokers. 7095 ✉

Single, Successful—5'9", 170-lb, 40-year-old, white, Christian workaholic looking for independent, exotic Asian lady, 27-37, for evenings of dinner/relaxation or just plain relaxation. Photo/note. 2300 ✉

Seeking Male Companion—Nonsmoker, 50-60 years, for loving, laughing and serious talking - by witty, bright urban beauty, for mutual euphoria. 7102 ✉ ☎

Woman Looking For Best Friend—For life. Previously married, now divorced. 43, very pretty, warm, successful, giving, sexy, irreverent and a lot of fun. Are you the one? Photo a good idea. Please write - will respond. 4079 ✉ ☎

Successful, Handsome, Intelligent—Brown hair, blue-eyed, divorced doctor, 42, with a zest for life and a desire for love, seeks a very attractive, slim, smart and sexy woman, 29-38 (nonsmoker) to share a life of adventure and desire. If you love the arts, skiing, biking, movies, travel, small talk and close dancing...we must meet. Send note/photo. 7061 ✉

Pretty Woman—44, vivacious, athletic, elegant. Seeks fun-loving, sensuous man over 5'10". Phone/photo. 7089 ✉ ☎

This Is A Birthday Present—An extraordinary woman every man desires, 33 years old, 5'6", Jewish, really beautiful, smart, elegant, financially secure, divorced mother. Answer only if you're an honest, highly intelligent, ultra-successful, worldly gentleman, 34-45. Photo. 2317 ✉

Attractive, Successful Professional—Bright, down-to-earth, 38, 5'5", slender, white, seeks handsome, sincere, established male, 35-45, Christian, with good sense of humor. Enjoys movies, outdoors, dining, city/country. Photo/note. 2338 ✉

Very Handsome—6'1", 34, green-eyed, athletic, sincere, stable, successful business professional, Christian, intelligent, wants to settle down with a special beauty, 22-30. Photo/phone necessary. 4042 ✉

Top Secret—Overtly beautiful, dynamic, bright, hilarious, highly successful tigress; covertly sensitive and playful kitten...seeks a secure, successful, special man. If you are a healthy superstar with warmth and substance, 46-62, looking for quality companionship, love and laughs, please respond with note/photo. 2326 ✉ ☎

Midwestern Boy—Transplanted to NYC, now fancy lawyer. Athletic, slim, smart, reflective, fun, 45, 5'11", very good-looking. Seeks serious, sexy, smart, fun woman for keeps and (maybe) kids. Note/photo. 2287 ✉

Very Pretty, Green-Eyed Blond—Professional woman seeks intelligent, successful, distinguished man with diverse interests, 45-60. Photo/phone. 7069 ✉

Very Attractive, Slim—Professional female, 38, down-to-earth - loves animals, gym, "Lucy," autumn, snow, fireplaces, etc. Seeks attractive Christian man, 35-45. No response without photo. 2310 ✉

Busy Entertainment Exec—Loves eye contact. Fit, pretty, petite, passionate, 38, Jewish. Love reading 'Architectural Digest,' Style Section NY Times, 'Fortune.' Ready for man to share rollerblading, the Met and all in-between. 2341 ✉ ☎

Warm, Sensual, Well-Balanced Man—With good sense of humor. 6'5", trim, healthy nonsmoker. Swedish ancestry, MIT, Harvard, etc...now NYC/Fairfield, divorced, no kids, 53. Looking for a basically happy, highly intelligent, slender, younger woman as a partner for life. Photo helpful, will return. 4067 ✉

Woman Of Generous Spirit—Feminine, cultured, who savors warmth and kindness, seeks man of quality, 45-60, to enjoy the same with intimacy and romance. Photo/note appreciated. 4056 ✉

ASSORTMENTS

Married Men Live Longer! Successful Jewish MEN, 30-60—Join Introductions Club. Recom'd by NYM, New Yorker, CBS. Meet quality women. (Space now for women, 25-30.) PhD Interviewer. **877-0723**

Afterwork Fall Gala - Upscale prof'ls, **30-49. Grolier** 29 E 32 & Madison, Wed., Nov 18, 6-11pm. DJ, snacks. $15. **535-2400**

East/West—Date, party, trip. Asian ladies. Best chance, choice. Quality. 338-0405

Asian/American Singles—Quality. Local. Friendship/Marriage. 212-489-2425

BEAUTIFUL BRITISH LADIES & ELIGIBLE BRITISH GENTLEMEN

Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

Field's Dating, 212-391-2233—41 E. 42 St., Rm 1600, NYC 10017. Open 7 Days.

Good News, Migraine Sufferers!—Call (212) 222-8859 now.

"Class"® 212-613-9191—Interview. Known for our pretty women/glorious men! Our Focus: The Possibility of Love.

Catholic Professionals

Catholic Singles Matching Club—28th yr. MDs/JDs/PhDs/MAs/BAs... 201-451-1012; 212-366-0446; 914-723-7883; 516-487-6515

CHECK-A-MATE®

Is he or she everything they claim to be? For Discreet Pre-Marital & Marital Investigations, As Seen On 20/20.

1-800-734-2660; 212-927-2660

Bright? Creative? Single?

A network; primarily NYC & surrounding areas. **1st ad $2.** Academic Companions, Box 346, Clinton, NY 13323

Classical Music Lovers' Exchange®

For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLS

JEWISH SINGLES (25-45)

Lecture discussion series on Jewish mysticism. Wed, 11/11, 7:45pm. Comfortable atmosphere & people. Kehillat Jacob, 305 W 79 St **718-467-5519; eves: 718-604-2973**

Jewish Dates & Intros—Trial membershp 212-229-0410; 914-946-9446; 201-836-4414

Jewish Matchmakers International—Local/Personalized. 1-800-234-9995

LOA Introductions:—(212) 986-8590 Meet pretty Latin and Asian Ladies.

Marion Smith Singles Dance—Nov 15 - 7pm - $12. Top of 666's, 5th Ave. 944-2112

Mystified By Relationships?—Learn Why. Groups for singles, led by licensed psychologist. **In The Moment: 737-7771**

OPEN ARMS

PERSONAL

GAY/LESBIAN DATING SERVICE

1-800-688-7445 M-F: 10-10, Sat: 10-4.

ORIENTAL CLUB

American men seek friendship & marriage. To join, kindly send your name & address to Int'l Dateline, POB 1128, New London, CT 06320 - **203-443-8835**

SINGLES SUPPORT GROUP

Members Needed. Reasonable Fee.

Call Psychologist. 212-875-0258

SECOND STAGE THEATRE SINGLES

Join NY's most eligible theatergoers for Off-Broadway's award-winning best. The first event sold out - reserve your seat for Nov. 19 or a full season of great nights.

Call 212-787-8302.

THEATRE AND FINE VINTAGES

Subscribe to Roundabout's WineTasting Series. See 5 great B'way plays and learn more about a delicate art form from a true connoisseur. Enjoy a friendly & informative wine-tasting reception before each show. **Call Roundabout at: 212-719-9393**

THINKING OF RUNNING OR ANSWERING A PERSONAL AD? RUN TO THE BOOKSTORE FIRST & READ "HOW TO JUDGE A PERSON THROUGH THE PERSONALS" -- and other new, revealing communication know-how that helps you get to the heart of the matter in **"REAL TALK: A SAVVY GUIDE TO THE HIDDEN MEANINGS BEHIND WHAT PEOPLE SAY"** - available at bookstores for $6.95, or order this Quill Ink book by calling 1-800-462-6420 - National Book Network, Customer Service.

STRICTLY PERSONALS

32-Year-Old Mensch—5'11", warmhearted, searching for a Jewish woman, 25-36, whose fancy needs to be tickled. Photo appreciated. 7084 ✉

Beauty Seeking Beast—Bewitching brunette - gorgeous, sexy, smart, honest and loving, Italian ancestry, nonreligious, 30. Desires an intense and sensuous relationship with a cool and reserved, Jewish, late-30s professional who wants his world set on fire. Note/photo, please. 2315 ✉

Westchester, Beautiful Blond—Blue-eyed female professional, 38, slim, active, well-educated, varied interests - seeks lasting relationship with Christian male professional, 40-49. Note/photo. 2318 ✉ ☎

Female Football Fan—Scouting for Jewish guy, 28-35, who's into fun, family and the finer things. I'm a Jewish, 29, 5'3", attractive, slim MBA who loves quick wit, golfing to dancing, and a man truly eager to embrace a woman and share a lifetime of half-times. Photo please. 7066 ✉

A Friend, A Lover—I can be both. White male - Latin, 40, 175, 5'9", well-dressed, educated, looking for beautiful lady. Photo. POB 8139, Flushing, NY 11352

Handsome Yale Grad, 34—Seeks a thin Jewish gal, 5'5" plus. 4061 ✉ ☎

Charming Smile—Attractive Jewish woman with European accent would like to meet a caring, intelligent, unattached professional man (42-58). POB 323, Forest Hills, NY 11375.

46, XY, MD—Geneticist, 34, Jewish, 6', warm smile, very cuddly. Loves jazz, biking, swimming and all NYC offers. Hopes to spend the rest of time with Jewish, 46, XX professional (MD?) and raise a new generation. Will trade letters and pix. 7056 ✉

Beautiful, Leggy, Lean—Long-haired natural redhead with gorgeous green eyes - a real class act - seeks Jewish, sensitive, communicative, successful professional, over 5'10", 32-43. Photo. 7071 ✉ ☎

Let's Help The Deficit—And cash in on each other! Sensitive, warm, fun-loving, attractive professional female, 34, seeks genuine, joyful Jewish male, 33-40, to be a soul mate. Enjoys travel, skiing, the arts, candlelight dinners and Loehmanns - only for special occasions. Note/phone/photo please. 2306 ✉ ☎

Manhattan Entrepreneur—46, 5'10", 180. Likes restaurants, dry wit, fashion, cars. Seeks extremely pretty lady, up to 38, nonsmoker. Note, photo, phone. 7051 ✉

70 Not 69—Businesswoman, vibrant, life-connected, keen sense of humor, good appearance. Looking to socialize with sincere man with comparable sense of humor. 4062 ✉

Virgin—To the ad game, 27, Jewish male, with soft heart - loves music, sports, dancing and romantic evenings at home. Seeks beautiful, successful, career-minded, independent female to share those special times. 4065 ✉

Smart, Fun, Warm, Sensual—Unslim LI Jewess, 50, seeks soul mate. 7080 ✉ ☎

Absent-Minded Professor—6', 34, seeks single lady, 24-34, to remind him to go to the opera, Knick games, museums, and to enjoy life. Photo/note, please. 2309 ✉

Sexy 10-Plus Lady—Seeks fit, witty Jewish man, 44-54, for chemistry. 7067 ✉ ☎

Nice-Looking Professional Male—41, slim 5'10", sometime adventurer (of world, mind and spirit), sometime layabout - seeks heart and soul mate in a very warm, gentle, highly intelligent, very slender and petite, white or Asian kindred spirit, under 39 and under 5'6". Letter and photo, please. 2298 ✉

Attractive, Slim Professional—North NJ, single, white Jewish female, early 40s, warm, financially secure - seeks north NJ, single, white Jewish male, financially secure, 35-55, honest and thoughtful. Photo/note/phone. 7093 ✉ ☎

Quality Man—Very handsome, successful, sensitive and warm. Seeks beautiful, brainy, passionate woman, 27-38, to share our love of music, the arts, the outdoors, the journey. Note/photo. 7105 ✉

GET ON-LINE

A new interpersonal connection with New York City and beyond, using your computer and modem. Featuring: New York Magazine's

Strictly Personals

To Have Your Ad Included*, Call (212) 643-6500.
For On-Line Information, Call: 1-800-289-2962.

NEW YORK MAGAZINE

NEW YORK
ON-LINE

ON-LINE

*All Strictly Personal Ads are automatically included in ON-LINE (unless advertiser requests otherwise).

'The One'—Educated, fun-loving, pretty Jewish female, 24, seeks 20something Jewish professional who's upbeat, with a sense of humor. Write if I'm playing 'your song.' 7077 ✉

Passionate Kisser—Young 33, intelligent, successful, athletic, warm, thoughtful, good-looking, nonreligious Jewish professional male - searching for one intelligent, attractive, warm, easy-to-be-with, Jewish or nonreligious woman, 28-35, with that extra ingredient - to surprise me for a lifetime. Note/photo, please. 2313 ✉

Leggy, Warm Lady—Vivacious professional woman seeks man, 34-45, for best friend, companion and... To share fun, movies, dancing, skiing, sea kayaking, laughing, travel, outdoor sports and winter walks. Note/photo. 2308 ✉ ☎

Japanese Woman—Crazy about the arts - seeks companion to explore the joys of NYC. Note/photo. 7022 ✉

Quietly Elegant Widow—Slim, attractive, educated... Seeks friendship with quietly handsome, sincere, intellectual, accomplished, charming man, 65-70, with outstanding sense of humor, who likes sophisticated travel, international affairs, the arts, good talk and Masterpiece Theater. Recent photo/note please. 7094 ✉

Older Beauty Sought—By Ivy exec, 33, tall, with GQ looks (I'm told), Einstein's mind and Seinfeld's wit, for winter snuggling. Photo or xerox please. 4064 ✉

Handsome, Athletic Attorney—40, 5'7", genuine, with strong sense of family values, seeks warm, humane Jewish woman, 30-38, for romance and marriage. Note/photo. 7076 ✉

Satisfaction Guaranteed—Successful businessman - 39, Jewish, athletic, warm, considerate, intelligent, good-looking... seeks smart, slim, fun, attractive, energetic, honest, caring woman. Note/photo. 7083 ✉ ☎

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 749

BY MARY ANN MADDEN

As early-morning America rubs sleep from its collective eyes, a titan's power struggle simmers beneath the urgently smiling faces chirruping from our television screens.

Skeptics may feel that my having been the childhood playmate of Lee Bouvier's cousin does not qualify me for this endeavor.

Above, the first sentence of a tell-all book. Competitors are invited to submit one sample of this, uh, genre. Fewer than 50 words, please.

Results of Competition 746, in which you were asked for Epitaphs.

Report: Grave situations. But do we have to tell *you*? A host of golden daffodils. Beside the lake, beneath contempt. And including: Quasimodo: Dead Ringer. Wilt Chamberlain: Alone at Last. Dan Quayle: R.I.P.E. Bill Clinton: Not Inhaling. Wayne Gretzky: The Puck Stopped Here. René Descartes: Je Pensais, Donc J'étais. A. Schwarzenegger: I'll Be Back. C. Dundee: Down Under. G. Bush: Read My RIPs. Harry Houdini: Final Exit. P. M. Roget: Dead, Deceased, Expired. Here Lies Pinocchio. Charles Strouse: Bye Bye Birdie. R.I.P. Van Winkle. Bo Peep: Died in the Wool. Gianni Agnelli: Fiat Accompli. A. Einstein: Gone Fission. H. Dumpty: Rest in Pieces. Lassie: Doggone. Bambi: The Buck Stops Here. R2D2: Rust In peace. H. Youngman: I Said *Wife*. M. A. Madden: Nolo Contendere. P. Pig: Th-th-th-th That's All, Folks.
Let this be a lesson to you.

First Prizes of two-year subscriptions to "New York" to:

FRED ROGERS
No More Mr. Nice Guy
Sheryl Kort, N.Y.C.

CANDIDE
This Isn't So Bad
Lisa Brickey, McConnellsville, N.Y.

ELVIS HAS LEFT THE MAUSOLEUM
Frank Milano, Delmar, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

HERE LIES LITTLE DEAD RIDING HOOD
Kathy Wittenbrook, San Francisco, Calif.

BLOODY MARY
Now Ain't That Too Damn Bad
Dale Hershey, Marion, Ohio

MORT ZUCKERMAN
For More Information Regarding the Sale or Lease of this Unusual Site. . . .
John Michael Tribelli, N.Y.C.

And Honorable Mention to:

RICHARD MILHOUS NIXON
I Am Not a Corpse
Rochelle Davis, Denver, Col.;
Kim Brigham, Lincoln, Mass.

OLD MACDONALD BOUGHT THE FARM, E-I E-I O
Marlene Anderka, Cambridge, Mass.;
Mrs. George C. Wilson, Huntington, W. Va.

HERE LIES MICHAEL OVITZ
Perpetual Care by I. M. Pei
Marjorie J. Levine, N.Y.C.

DANA CARVEY
Live, From New York. Not
Nancy Riggan, Orange City, Iowa

A. ALZHEIMER
Gone but Not
A. Shulman, Chevy Chase, Md.

DENNIS MILLER
And I . . . Am . . . Under Here
Carleton Carpenter, Warwick, N.Y.

LARRY KING
Charlotte Perkins, Montezuma, Ga.

BRUCE LEE
Inter the Dragon
Bob Kopac, Poughkeepsie, N.Y.

THE ANONYMOUS COMPETITOR
He Used the Same Directions for Competitions 746 and 747
Bob Honeygosky, Washington, D.C.

LIZA WITH A ZZZZZZZZZ. . . .
Tom Nobles, N.Y.C.

YOGI BERRA
It's Good to Be Alive
Mary Ellen Flora, Putnam Valley, N.Y.

THE RITZ BROTHERS
Six Feet Under
David G. McAneny, Newtown Square, Pa.

HERE LIES DANNY DE VITO
Under Six Feet
Ann K. Warren, Chagrin Falls, Ohio

JIMMY DURANTE
Inka Dinka Done
Andrew H. Laszlo, Staten Island

SAMUEL CLEMENS
-30-
Marti Warner, Rockville, Ind.

SPIRO T. AGNEW
Veep No More
Adam Doyle, Blacksburg, Va.

DAVID LETTERMAN
Eleventh Reason for Watching Arsenio
Georgiana R. Enders, N.Y.C.

HENRY LUCE
Out of Time and Life
Louise Choate, LaGrande, Ore.

DR. JACK KEVORKIAN
It Doesn't Get Any Better Than This
E. Stallworth, Willow Grove, Pa.

T. POWER
Ty Died in '58
Craig Wolfson, Milton, Mass.

HERE ~~LIE~~ ~~LAY~~ LIE STRUNK AND WHITE
Todd Feitelson, Millbrook, N.Y.
sp. ment.: Louis Phillips, N.Y.C.

DORIS VON KAPPELHOFF
Day Is Done
Elisa Falciglia, Reston, Va.

FRANK CAPRA
It's a Wonderful Afterlife
Paula Doherty, Fall River, Mass.

PLATH, BROWNING, MILTON, KEATS, AND SANDBURG
Poets Society
Ann R. Spector, Philadelphia, Pa.

ALFONSE D'AMATO
Hopelessly Dead
Judith Disla, N.Y.C.

THE REV. WILLIAM ARCHIBALD SPOONER
I Pray the Lord My Toll to Sake
Henry Morgan, N.Y.C.;
David English, West Somerville, Mass.;
Jane Kretzmann, Vienna, Va.

CARRY NATION
R.I.P.
B.Y.O.B.
Robert McLain, Morgantown, W. Va.

HENNY YOUNGMAN
I Know You're Out There, I Can Hear You Decomposing
Jim Weis, Atlanta, Ga.

MIKHAIL GORBACHEV
The Party's Over
Kathy Cusatis, Peekskill, N.Y.

F. LEE BAILEY
Case Closed
Jackie Feldman, Birmingham, Ala.

HERE STANDS LOT'S WIFE
Pillar of the Community, Salt of the Earth
Susan Harriman, San Francisco, Calif.

HRH PRINCE ANDREW
Alas, Poor York
Phil Dimaggio, Barton, Vt.

SHERLOCK HOLMES
The Hundred Per-Cent Solution
Oliver Payne, Annapolis, Md.

LEE IACOCCA
Sayonara
John O'Byrne, Dublin, Ireland

RUSH LIMBO
Margaret D. Dale, Longmeadow, Mass.;
Gerald F. Spander, Isquah, Wash.

STEPHEN SONDHEIM
Somewhere
Lee Bennett Hopkins, Scarborough, N.Y.

MADONNA
This Used to Be My Playground
Geoffrey Hassman, N.Y.C.

LUNCH
DINNER
SUPPER
SATURDAY
FEIJOADA
BANANA CAFE
111 East 22nd Street, N.Y.C.
212-995-8500

THE WORLD FAMOUS
Alfredo
THE ORIGINAL
OF ROME
SINCE 1914
The chefs: Italian.
The food: Italian.
The tastes: Incredible.
The prices: Amazingly Moderate.
NEW YORK · ROME · MIAMI · WALT DISNEY EPCOT CENTER
New York's Citicorp Center Plaza
54th St. between Lex. Ave. & 3rd Ave. • (212) 371-3367

El Faro
823 GREENWICH ST • 929-8210
RATED ★★★ N.Y.TIMES
ENJOY AN AIR OF AUTHENTIC SPAIN
LUNCH & DINNER 7 DAYS
THE OLDEST SPANISH RESTAURANT IN NEW YORK

CAFE DE BRUXELLES
Belgian, French Cuisine
Brunch · Lunch · Dinner
118 Greenwich Avenue
(corner of 13th Street)
New York City
(212) 206-1830

Halcyon
Restaurant
Fine American Cuisine with an International Flair
Breakfast • Lunch • Dinner • Late Supper & Pastries
Pre-Theatre Dinner $33 • Private Room for Parties
151 West 54 St. (6-7 Ave.) 468-8888 Free Parking

CAFE San Martin
Continental Cuisine
OPEN NIGHTLY 7 DAYS • PIANO
1458 First Ave. (at 76th St.) 288-0470

212/838-8133
le Veau d'or
129 East 60th Street, New York City 10022

CALIGULA
His Sister Was Worse
Dolly Hecht, N.Y.C.

THEDA BARA
She Vamped Till She Was Ready
Jennifer Young, Glenmoore, Pa.

EUGENE T. MALESKA
6 Down
Jerome Agel, N.Y.C.

STEPHEN SPENDER
Spent
Allen Brookins-Brown, Minneapolis, Minn.

BEN E. KING
Stand on Me
Addison Brickey, Altadena, Calif.

RONALD REAGAN
We Are Forever in His Debt
Skip Livingston, Hopewell, N.J.

MARGARETTA MURPHY ROCKEFELLER
Happy Ending
Bertha Coulter, Milford, Conn.

GOODMAN, BELOVED HUSBAND OF JANE
An Ace in the Hole
Maria Dobbs, Stone Mountain, Ga.

MARY ANN MADDEN
Maybe She's Dead
Misha Daniels, Arlington, Va.

HERE LIES H. ROSS PEROT
No, Wait. . . .
Vicky Lasseter, Tampa, Fla.
sp. ment.: Adam Auriemmo, Carlisle, Pa.

CHARLTON HESTON
MCMXXIV—MMXXXIX
J. Kendall Pettygrove, Arlington, Va.

JIMMY HOFFA
A Man Among Giants
J. Robert Clonick, Chicago, Ill.

KITTY KELLEY
Someone Got the Dirt on Her
M. E. Colby, N.Y.C.
sp. ment.: Tracy Pechette, N.Y.C.

PATRICK HENRY
Wishes Granted
Jane Hinckley, Hicksville, N.Y.

SCARLETT O'HARA
Fiddle De Dead
Stu Scott, Solon, Ohio

GOMER PYLE
The Marine Corpse
Tippi Gibson-Nash, Dedham, Mass.

LOVELY RITA METER MAID
Expired
Jan Leary, Winnetka, Ill.;
Larry Laiken, N.Y.C.

And, Hey, Why Do They Call It Death, Anyway? JERRY SEINFELD
Harvey Sawikin, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 749, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by November 20. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 21–28 issue. Out-of-town postmarks are given three days' grace.

LUXE
RESTAURANT LUXE
24 East 21 Street New York NY 10010
PHONE 212 674 7900 FAX 212 505 0857
LUNCH • DINNER
Rick Laakkonen
chef

LOLA
OPEN FOR LUNCH, DINNER
& PRIVATE EVENTS
GOSPEL BRUNCH SUNDAYS
LIVE MUSIC NIGHTLY
30 WEST 22ND STREET
NEW YORK 212 6756700

GROTTA AZZURRA
Famous Neapolitan Restaurant
"Oldest Owned Family Restaurant"
Est. 1908 (4th Generation)
JAMES & JOHN D'AVINO Props.
387 BROOME ST. Tel: 226-9283, 925-8775

The Captain's Table
Seafood Restaurant & Fish Market
serving the freshest seafood from
around the world
One block from the U. N.
860 Second Ave & 46th St. NYC 212.697.9538

THE REGIONAL CUISINES
OF CUBA
AND THE CARIBBEAN!
Victor's Cafe 52
236 WEST 52nd STREET
Between Broadway & 8th Avenue
NEW YORK • MIAMI
Phone: 212/586-7714

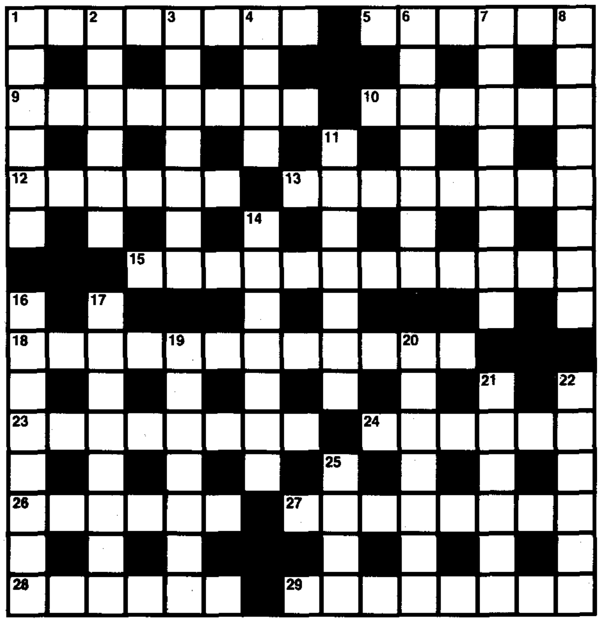
Les Pyrenees
•Completely redesigned featuring
a beautiful exciting new look
Lunch - Cocktails - Dinner
251 W. 51st St. (opp. Gershwin Theater)
Res: 246-0044 / 246-0373
Jean Claude Pujol, Owner-Open 7 Days
(1 Block from MISS SAIGON)

46 W. 22 ◆ NYC
691 ◆ 4188
TULLIO
TRATTORIA
"Exceptional... one of Manhattan's
Best Small Italian Trattorias."
Jay Walman, WNCN Restaurant Critic

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Looking around civic centre—in need of a restaurant. (8)
5 Less dry part of the range. (6)
9 Stems entwined around everyone? It’s only of slightest significance. (8)
10 Fungus on a fish I caught. (6)
12 Catch accomplice backing right out. (6)
13 After a first puff, slight craving? (8)
15 Only pure heat can be generated from such synthetic material. (12)
18 Forbidden fruits? (7, 5)
23 Representative coming from South Africa to lease the plant. (8)
24 Rise called for, since the money is here. (6)
26 About to join black French-speaking artist. (6)
27 Corroborates there are wild animals on the loose. (5, 3)
28 Consort with senior personnel initially, then banker. (6)
29 Sink full of cracked beer mugs. (8)



DOWN

1 Her disposition can be to resist. (6)
2 Pats a dog’s head—dizzy fits could result. (6)
3 May burst out into flower down the mountainside. (7)
4 Quality of a loch? (4)
6 Supplement, oddly, makes me gaunt. (7)
7 Member of resistance group with spear. (8)
8 Old engine carrying newsman went very fast indeed. (8)
11 A rider turned up and managed to slip gold in a purse. (7)
14 My tyre’s burst—why, I don’t know. (7)
16 On first of February comes out and in mid-March, cracks. (8)
17 With intense passion the sergeant’s dancing. (8)
19 Heroics specially composed for ones who succeed. (2-5)
20 No way the spirit will be specific. (7)
21 Love quaint old city’s fabric. (6)
22 Astute juggling needed to reach this figure. (6)
25 Weapon we hear, for a dandy. (4)

© 1992 Times Newspapers, Ltd., London

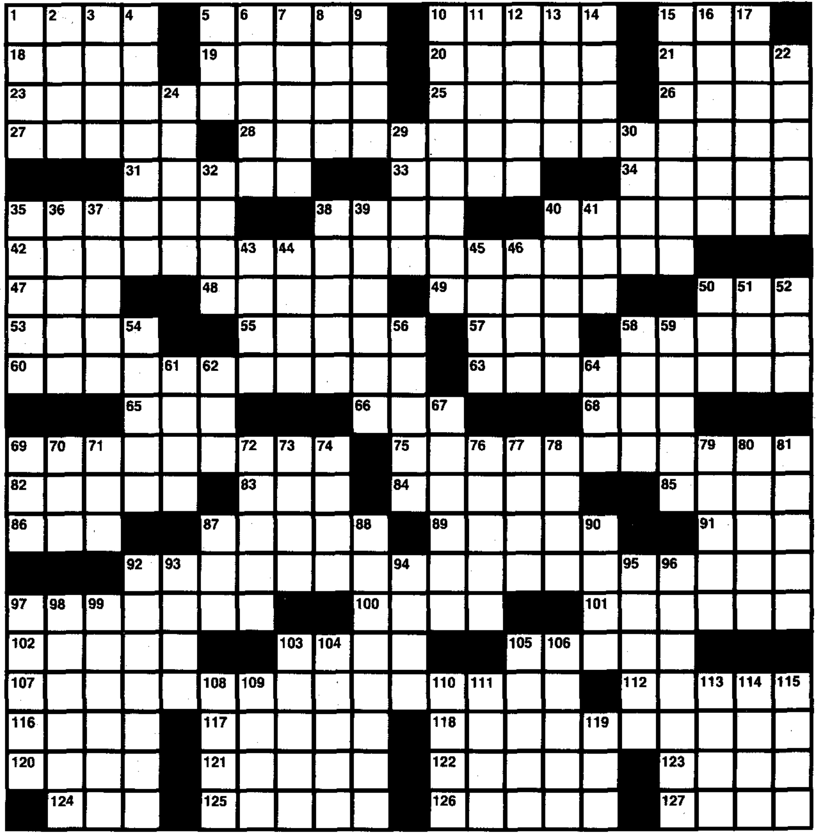
‘EPITAPHS’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

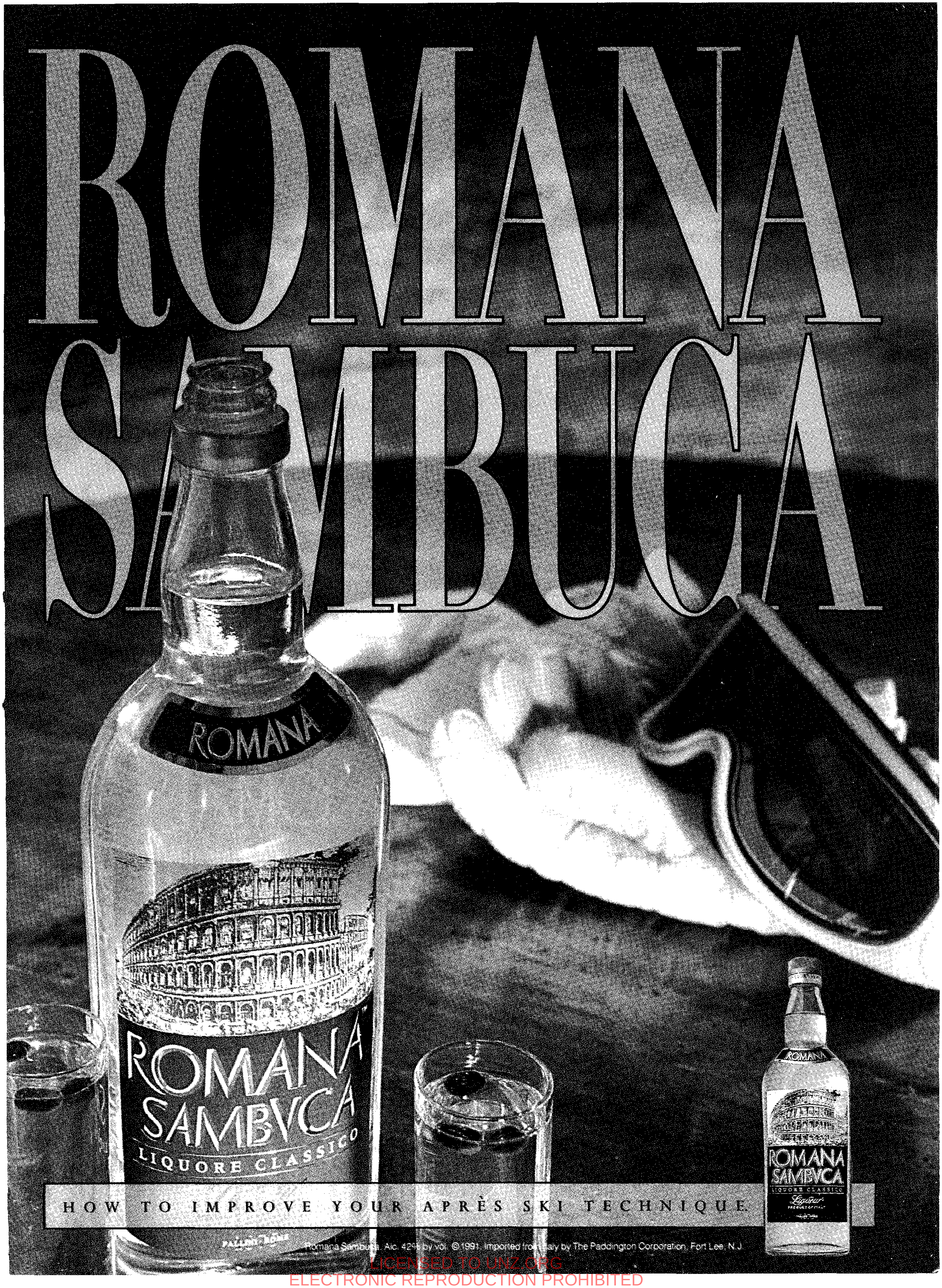
1 Legend
5 Resigned veep
10 Lyre’s relatives
15 Séance sound
18 Actor Reginald
19 Operatic priestess
20 “Tempest” sprite
21 Gouda’s competitor
23 Quasimodo’s epitaph?
25 Venezuelan plain
26 “—— real nowhere man”
27 Crusoe’s creator
28 Clarence Darrow’s epitaph?
31 Forerunner of bridge
33 Aide: abbr.
34 Have a corrosive effect on
35 Go to a higher court
38 Historian’s subject
40 Evergreen tree
42 Onassis’s epitaph?
47 Spring mo.
48 What Monty Hall made
49 Hymn of rejoicing
50 Sci-fi craft
53 Indented row
55 Contributor
57 —— Lanka
58 Having bristles
60 Will Rogers’s epitaph?
63 Julia Ward’s epitaph?
65 Sight a gun
66 That, to Juanita
68 Carrie or Louis
69 Anne Boleyn’s epitaph?
75 Morse’s epitaph?
82 Stein’s repetition
83 “Old MacDonald” ender
84 Itinerant tribesman
85 Prefix with masochism
86 Tibetan island
87 Immigration island
89 Throw up a smoke screen
91 Darlin’
92 Casanova’s epitaph?
97 Three-volume work
100 Big butte
101 —— on (get drunk)
102 Stork’s kin
103 Abbr. on the janitor’s door
105 Exudes
107 Sandy’s epitaph?
112 Ferber novel
116 Pulitzer author Morrison
117 “There —— bad boys”: Father Flanagan
118 Annie’s epitaph?
120 Pigmented eye area
121 Shut-eye fantasy
122 —— Rogers St. Johns
123 Pollster Roper
124 Colo. clock setting
125 Adlai’s running mate
126 Palindromic belief
127 “Easy —— it”

DOWN

1 Taylor’s third
2 A little while, in Dundee
3 Foliage component
4 Subsidized
5 Boxing great
6 Polite blokes
7 Bed time
8 End of a Confederate signature
9 Hospital section
10 Semitone
11 City of Provence
12 Giggly
13 Calligraphers’ needs
14 Plum for a gin fizz
15 Holds a second audition
16 First word of a Christmas carol
17 Ziti, ravioli, etc.
22 Schooner poles
24 Therapy, to a GI
29 Sunrise direction
30 Tie fabric
32 Writer Ehrenburg
35 Playing marble
36 Pay a quickie visit
37 Studied hard
38 Grand instrument
39 On an incline
40 Preside at a meeting
41 Opposite of yang
43 Small whirlpool
44 “Love —— Leave Me”
45 Allergic reaction
46 Dried out
50 Numero ——
51 Not many
52 Bard’s product
54 Burma and Tobacco
56 Varnish ingredient
58 Unequally balanced: abbr.
59 Watery parts of milk
61 —— -and-drum corps
62 2001, Roman style
64 Tolkien creature
67 Hacienda bricks
69 It’s for horses
70 NOW cause
71 Astronaut’s “fine”
72 Olympic race
73 Threshold
74 Peon’s lot
76 “—— man with seven wives”
77 President before Wilson
78 Fan’s favorite
79 Rodeo cry
80 To a lower level: poetic
81 Seine tributary
87 Brit.
88 Signs of illness
90 Memorable saxophonist
92 Corsage specialist
93 “Last Days of Pompeii” girl
94 Neighbor of Nagoya
95 Muralist Rivera
96 Coveted
97 “The Girl —— Marry”
98 Give up bad habits
99 Citizens of Shiraz
103 Wintry rain
104 Forearm bones
105 Frequently
106 “—— Mio”
108 Walk through water
109 Botches it
110 Future M.D.’s course
111 Was chauffeured
113 One of the Guthries
114 Alaskan city
115 What Noah counted by
119 Floor piece

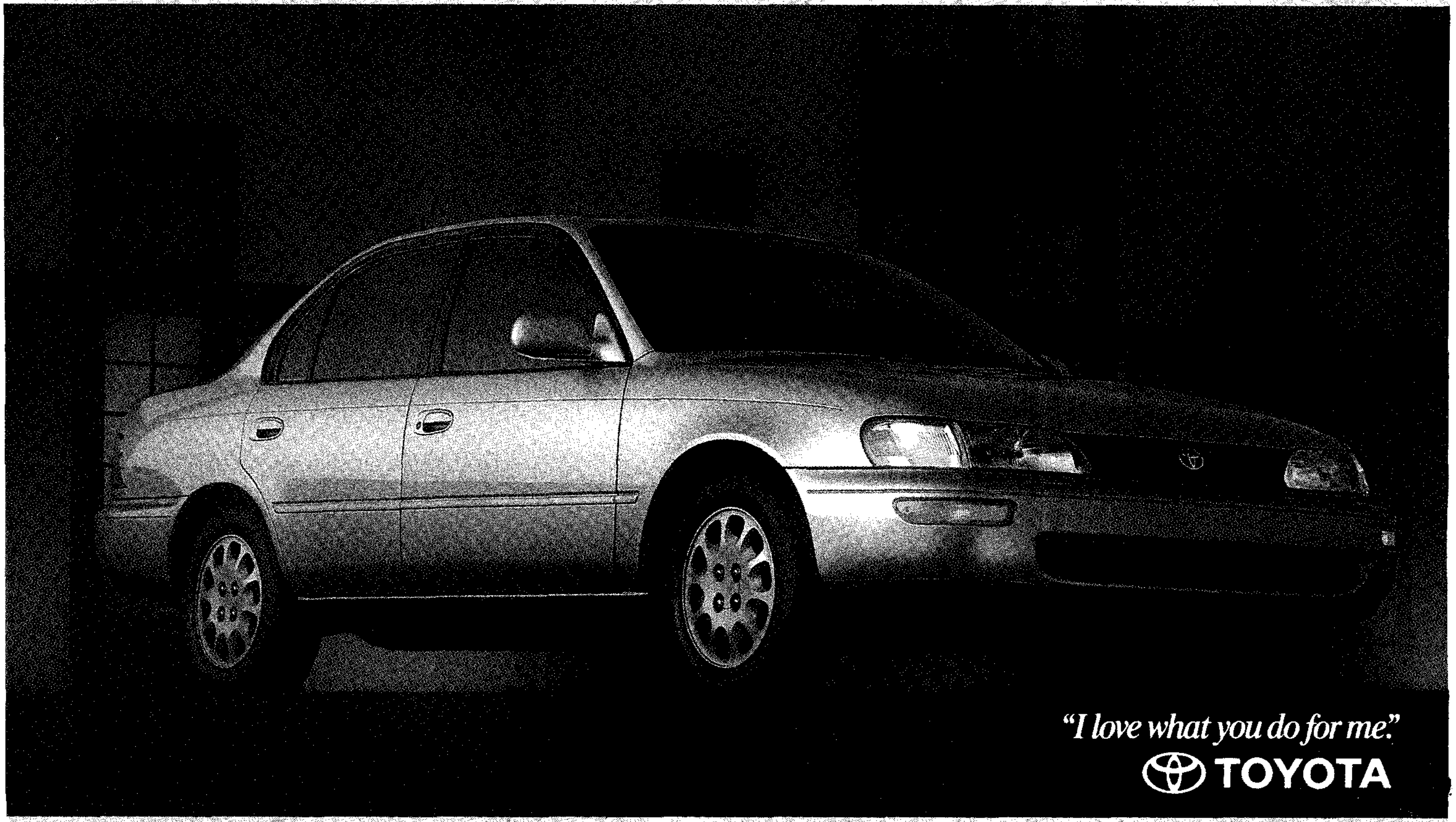


Solutions to last week’s puzzles appear on page 116.

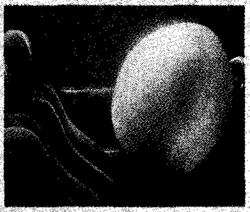

ROMANA SAMBUCA
ROMANA
ROMANA SAMBVCA
LIQUORE CLASSICO
PALLINI · ROMA
HOW TO IMPROVE YOUR APRÈS SKI TECHNIQUE.

Romana Sambuca. Alc. 42% by vol. ©1991. Imported from Italy by The Paddington Corporation, Fort Lee, N.J.

DISCOVER COROLLA. AGAIN.



It's a safe bet you first discovered Corolla early in your driving career. After all, Corolla was introduced in 1968, back when hair was long, skirts were short, and cars stretched a city block. But now it's the nineties. And just as you've changed over the past twenty-five years, so has Corolla. Introducing the all-new 1993 Toyota Corolla. With an interior that's bigger, more comfortable, so you can stretch your legs, not your patience. A larger, more powerful engine.* And an abundance of safety features, including a standard driver-side air bag,† side-door impact beams, and available Anti-lock Brakes. Yet with all these changes, it's still a Corolla. Which, after all, is what drove you to discover it in the first place. Take a look at the new 1993 Toyota Corolla. Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. And discover again what you need in a car today.



INTRODUCING THE ALL-NEW
1993 TOYOTA COROLLA.

©1992 Toyota Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you. *1.8-liter engine standard on LE and DX models. †Always use your seatbelt. Driver-side air bag is a supplemental restraint system.